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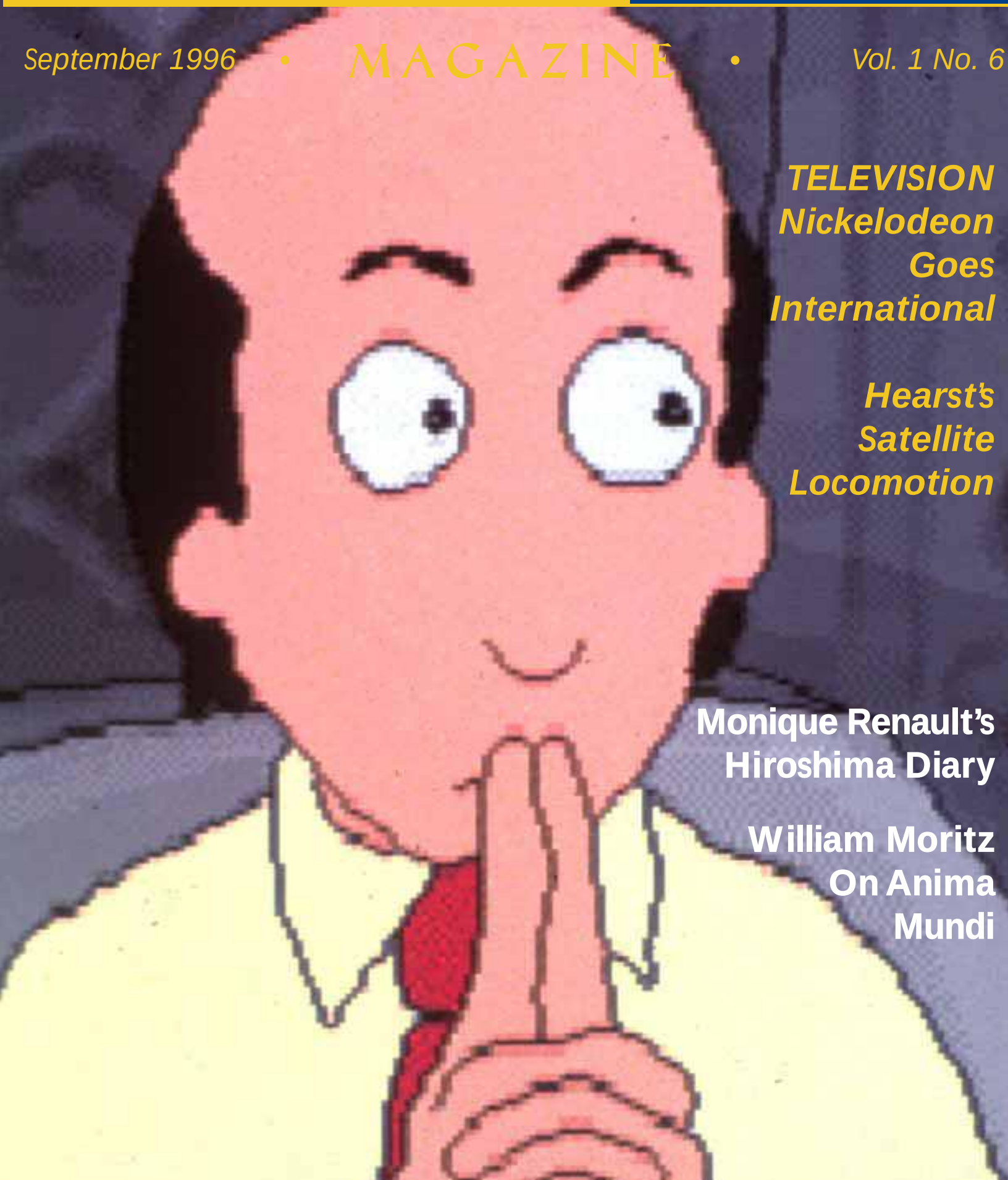

TELEVISION Nickelodeon Goes International

Hearst's Satellite Locomotion

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EDITOR'S NOTEBOOK

TV Land International

A few years ago, it was often the case that American producers cared little about the international market for TV shows. While they did not ignore it, the amount of revenues the global market generated seemed insignificant compared to what was generated by licensing fees to US networks and syndication sales to independent stations. However, with the proliferation of new television outlets around the world, including cable and satellite services, the international market has become more than just a sidebar to producers in the United States and around the world.

Despite the efforts of various countries, the US and Japan still maintain a commanding lead in their share of the global TV animation market. Thus, broadcasters around the world continue to look toward American companies like Nickelodeon for leadership in things animated. In "Nickelodeon Goes Global," Michael Goldman interviews Nick International executive Lisa Jordan about the key role animation is playing as the innovative cable network expands its reach into Europe, South America, Australia and Asia.

On the other hand, Hearst Entertainment is depending on the clout of its media conglomerate parent and its

Venezuelan partner to debut a new, all-animation channel for Latin America. I explore the whys and wherefores of this new venture in my article, "Locomotion: The Animation Channel."

Pamela Schechter's "TV's Fall Animation Lineup" details in considerable detail what the forthcoming season bodes in the all-important American television marketplace, and explores the implications of such happenings as Disney's takeover of Capital Cities/ABC.

Our all too brief look at television concludes with Karen Paterson's "Crocadoo Entertains with Energee," a portrait of an innovative new Australian studio which is trying to break into the international multimedia marketplace.

The Seattle area has lately developed into a center for interactive animation of the type found on the now ubiquitous CD-ROMs. In "Listen Up, It's Playtime," Judith Shane profiles Headbone Interactive and explores the various design and animation issues such producers face.

Jackie Leger continues in her series of profiles of American experimental animators with "Larry Jordan," who "creates a magical universe of work using old steel engravings and collectable memorabilia."

In terms of festivals and conferences, we present two reports on Hiroshima 96: Filmmaker Monique Renault has presented us with her diary detailing her experiences as juror at one of Asia's two major international festivals; in addition, our own Wendy Jackson gives a more newsy view of the proceedings. William Moritz also reports on Rio de Janeiro's Anima Mundi Festival, while Kellie Bea Rainey checks in from SIGGRAPH 96, the world's premiere computer graphics conference, which was held this year in New Orleans.

Finally, John Dilworth, reviews John Payson's new film made for MTV, in "The Cockroaches of Joe's Apartment," while Frankie Kowalski has gathered her Desert Island picks this month from a variety of TV animation folk from around the world.

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Letters to the Editor

The Olympiad of Animation

It was most gratifying to read about the 1984 Olympiad of Animation in your very interesting journal ("The Olympiad of Animation: An Interview With Fini Littlejohn," by Harvey Deneroff, July 1996). It brought to many memories to the surface, especially how wonderful it was that so many animators cooperated and complied with a very demanding rules committee.

We received films from all over the world, but best of all was a film made by 10-12 year old children of the Lanterna Magica, in Turino, Italy, L'Importante e partecipare (The Importance is to Participate). It had me in tears, I was so happy. When Sheila Benson, the film critic of the Los Angeles Times, reviewed it, there was a color still of the film accompanying her front page article about the Olympiad in the Calendar section. (Incidentally, I sadly agreed with her complaint about the omission of Disney's Three Little Pigs from the "Champions of Animation.")

Above all, I wish to give credit to Max Massimo Garnier, to whom I spoke about the idea of an Olympiad of Animation. He caught fire and helped me enormously by invited me to the Lucca Animation Festival, where he set up a press conference. There, he spoke with great enthusiasm about the Olympiad and what it would mean to ASIFA and to animation. He died a few years ago and I will forever be grateful for his enormous help.

Also, although the Soviet Union boycotted the 1984 Olympics, we did have a print of Yori Norstein's very fine film, Tale of Tales [shown in the Champions of Animation screenings].

Finally, I am very proud of the Olympiad, as it was a unique event (both for the Motion Picture Academy and the animation community) and the only film event during the 1984 Olympic Arts Festival.

Fini Littlejohn
Malibu, California

Letters to the editor can be sent by email to editor@awn.com, by fax to (213) 464-5914 or by regular mail to Animation World Magazine, 6525 Sunset Blvd., Garden Suite 10, Hollywood CA 90028, USA.

Nickelodeon Goes Global

by Michael Goldman

To become a global animation powerhouse, a company needs to be part of a global entity. Nickelodeon International certainly fits that definition, falling under the umbrella of parent media giant, Viacom, Inc. And, although it may be argued that Nickelodeon is not yet a global animation powerhouse, it most certainly is a children's entertainment powerhouse generally, with animation serving as the foundation of the company's growing international presence.

They are very Nickelodeon, because they come with a kid's point of view.

"Nickelodeon animation is central to our global effort," explains Lisa Judson, Senior Vice President and Creative Director for Nickelodeon International. "Kids everywhere love animation, if you give them the right kind of programming. What makes our animation special and important to building our brand is we take a different approach, and have since we went into the animation business in August of `91. We saw what other people were creating for kids and most of it was action-based, violent, toy-based stuff. Instead, we decided to go for evergreen stories and characters that really connect with kids. Shows like Rugrats and Doug are very Nickelodeon, because they come with a kid's point of view."

The Name of the Game

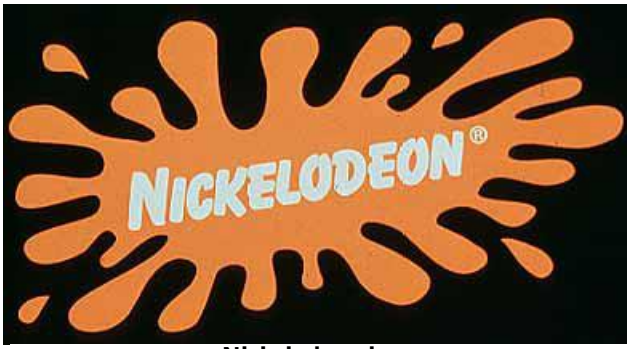
"Building our brand." Indeed, that's the name of the game for most entertainment companies creating original intellectual properties these days, no matter what form or genre. In the case of animation, "brand building"—creating identifiable franchises, shows and characters with long legs and exploitable potential across most forms of media—is of crucial importance for those holding, or building, significant libraries. And the international marketplace is, in turn, central to the success of any such policy. Disney, Warner Bros. and Turner have always led the way in pursuing this strategy, and now Viacom, via its growing Nickelodeon empire, is doing likewise.

Lisa Judson, Senior Vice President, Creative Director & Chief of Staff, Nickelodeon International

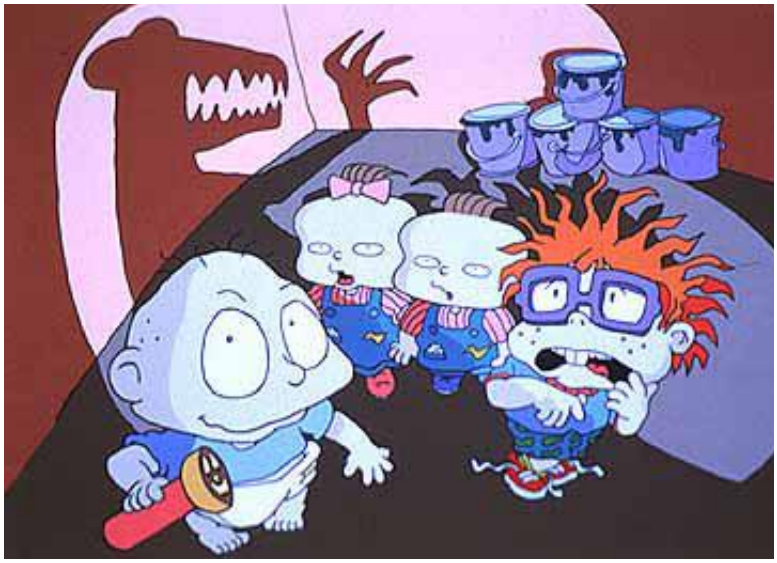
The challenge for the Nickelodeon people is how to build their brand while staying within the confines of their self-professed programming policy: to create product with a "kids point of view" and "connect kids with kids." Judson emphasized that policy repeatedly during a recent interview, making it quite clear she and other company executives feel creating kid-friendly, nonviolent cartoons and selling them around the world in no way conflicts with the mission of luring profits.

"From a business perspective, we have found that every time we do something that is good for kids, it is also good for business," says Judson. "In the US, we have found the results of that attitude have been very positive, and we figured out we can extend it into the global marketplace. That kind of thinking on a global basis is a fairly new idea."

If Nickelodeon's rate of expansion into the international marketplace is any indication, that policy appears to be working thus far. The company first began selling shows internationally in the early 90s, launched its first foreign cable channel—Nick UK—in 1993, and followed that up with specialty channels in Germany in July of



Nickelodeon logo
© Nickelodeon



Rugrats © Nickelodeon

last year and Australia this past October. The company is now finalizing plans to launch a new cable web aimed at Latin America (based in Miami) at the end of this year. In addition, Nickelodeon is exploring starting a channel for Asia, and currently offers programming channel blocks in Brazil, Israel and other parts of the Middle East, Malaysia and Thailand. Shows are also sold on an individual basis to about 70 countries around the world.

All Nick channels, of course, feature a mix of live-action and animated programming, and many of the company's best-selling shows around the world are live action. Still, it is clear that Nickelodeon's growing animation division—Nicktoons—is central to its global strategy.

The company has its own animation studio in Los Angeles, which currently makes two shows—*Rocko's Modern Life* and *Hey Arnold!* Its other cartoon programs—*Doug, Rugrats,*

It is clear that Nicktoons is central to Nickelodeon's global strategy.

Aaahh!!! Real Monsters and *Angry Beavers* are or were produced by outside animation houses, most notably Klasky Csupo, as was (initially) the now out-of-production cult hit, *The Ren & Stimpy Show.* As of early August, Nickelodeon had produced 315 original episodes of animated shows since getting into the cartoon business in 1991.

The Rugrats Phenomenon

Rugrats is the show that best illustrates Nickelodeon's attempts to brand-build. Quite simply, the show has become an international hit. It is among the most popular children's shows in both the UK and Germany, and the company has sold the show in practically every territory where it does business. Company officials say a recent study commissioned by Nickelodeon in Germany found that a whopping 64% of all children surveyed were familiar with the Nickelodeon name and programming, only seven months after launching in that country.

Further, the show has spawned a growing demand all around the world for *Rugrats* merchandise, the holy grail of successful brand marketing. In the UK, in particular, *Rugrats* stuff is hot. The company launched a *Rugrats* comic there in April, which has sold 150,000 copies since it hit the stands, and launched a hardcover *Rugrats* annual comic in August. *Rugrats* home videos, according to Nickelodeon numbers, have also been among the top 10 selling children's videos in England since debuting in March. Food and novelty item licensing agreements are also under way in the UK and elsewhere. Further extensive merchandise and promotional events are planned throughout the world next year to further the franchise.

"*Rugrats* is turning into a phenomenon, and it is probably our most important show in terms of building our company internationally," says Judson. "It's also a good example of the kind of show we feel can sell and still be part of our kids-first philosophy: it is creative-driven and story-driven, and takes risks. That kind of philosophy has helped it touch a nerve with kids around the world."

And that, in turn, spawned the *Rugrats* merchandising campaign, rather than the other way around. Indeed, all Nickelodeon cartoons are original, rather than deriving from existing properties, and do *not* start life primarily as efforts to sell toys or comic books.

Blue's Clues
© Nickelodeon

Which is not to say the Nick empire isn't set up to exploit its creations in every significant way possible. The company has a movie unit in partnership with sister company Paramount, which launched its first title, the live-action *Harriet the Spy* in July, and has an animated *Rugrats* feature now in the planning stages. The Nickelodeon infrastructure also includes a consumer products division, a video and audio tape division, a worldwide online service, an interactive division to launch CD-ROM and computer game titles, a monthly magazine, a book publishing division and a live tour division.

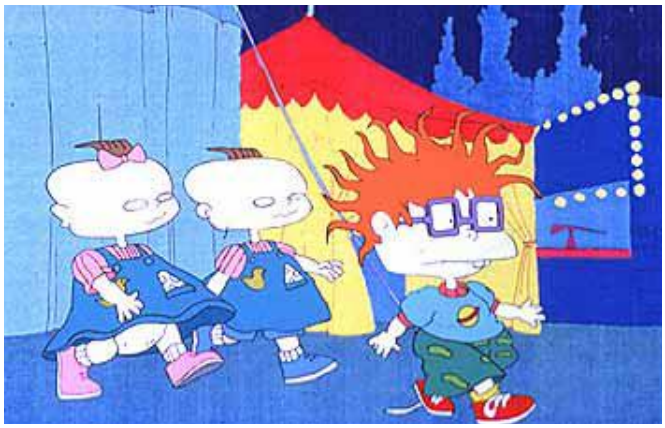
Making Global Inroads

Thus, with the corporate power of Viacom backing up its various initiatives, and a host of quality, nonviolent programming to sell, Nickelodeon looks very much like a company set up for making major global inroads. Things are going so well, in fact, that Nick decided to sell its two newest Nicktoons—*Angry Beavers* and *Hey Arnold!*—to foreign markets even before the two had debuted in the US, an extremely rare maneuver.

Nickelodeon cartoons do not start out as efforts to sell toys or comic books.

Judson says expansion into Asia has at its center the virtually untapped Chinese market. "We are currently building relationships there [in China]," she says, adding that to make the Nickelodeon brand truly international, the company has to tailor its programming for specific markets. That's something which can sometimes take years of research and planning.

"When we launched our first international service—Nick UK—it was our first venture outside the US. It was an important experience on a lot of levels, because we learned a lot about how we need to view the international marketplace," Judson says.



Rugrats
© Nickelodeon

"The way we are approaching the global marketplace is to take our basic philosophy, and then do research in individual countries. We study cultures and what kids enjoy in those societies, and we try to have a deep understanding of the audience. Then, we try to tailor the programming to meet the needs of that marketplace. It's not about simply taking a successful formula which has worked in the US and then repeating it in exactly the same way."

Rugrats
© Nickelodeon

Thus, Nickelodeon has created certain live-action shows, interstitials and wraparounds that are tailored for specific countries. It has not, thus far, created cartoon shows this way, but Judson says that remains a possibility. Its most successful animation overseas so far has been Bert the Fish, who "hosted" programming segments for Nick UK viewers last season. More such efforts are planned, according to company officials.

Nickelodeon also spends a great deal of time and money overseeing the dubbing process for its shows in various territories because, in Judson's words, "doing the dubbing process the right way is crucial to maintaining the integrity of our shows."

Another strategy has been to go into joint ventures with local broadcasters and producers to co-produce programming throughout the world. In the UK, Nickelodeon's channel was launched in partnership with British Sky Broadcasting; in Germany, it is majority owned by Viacom in partnership with Ravensburger Film and TV, and in Australia with XYZ Entertainment. Individual shows are co-produced with local partners, as well, and Latin and Asian companies are being wooed on a regular basis.

As far as the future is concerned, Judson feels it is wide open.

"We hire local people everywhere we go, we have our own studio in the UK, and are very open to co-productions," she says. "Nothing is out of the question. There are lots of things on the table for us. There are areas where we are looking to work together in a kind of multi-channel or cross channel environment to co-produce programs or acquire shows that are good for our channels.

"We can do just about anything, as long as it is presented from a kid's point of view."

Michael Goldman is a Los Angeles-based writer and editor. He is the author of Mortal Kombat: The Movie, Behind the Scenes *and routinely writes about animation, children's entertainment and special effects for several publications. He is currently Associate Editor of Special Reports at Variety in Hollywood.*

Locomotion: The Animation Network

by Harvey Deneroff

In recent years, there has been a proliferation of specialized cable and satellite channels devoted to children's and/or animation programming. The most visible ones have been the US-based Nickelodeon and the Cartoon Network, which have made their presence felt internationally. These channels also have their counterparts around the world, ranging from South Korea to the UK. Thus, it is not surprising that Locomotion, a new all-animation service, would emerge aimed at the Latin American via the DirecTV satellite service.

A joint venture between the Hearst Corporation and Venezuela's Groupo Cisneros, Locomotion is a 24-hour channel will initially rely on the Hearst library for its programming. While not substantial, the library does features shows based on such popular comic book/strip characters as Phantom 2040, The Legend of Prince Valiant and Popeye; it also includes several new shows, including Quasimodo (based on Victor Hugo's Hunchback of Notre Dame) and Flash Gordon.

Phantom 2040
© 1994, Hearst Entertainment

A Long History

Hearst, mainly known as a publishing company, does not have a very high profile within the animation industry; nevertheless, it has a long history in field. In fact, its short-lived, New York-based International Film Service, established in 1915, played a small but significant role in the early history of American animation. The operation was initially set up to exploit and publicize the comic strips that appeared in the Hearst newspapers, anticipating the type of promotional synergy so common today. The studio was perhaps best known for nurturing the talents of Gregory La Cava (who invented storyboarding and went on to gain fame in screwball comedies in the 1930s) and Walter Lantz, rather than for its films.

Hearst's most long-lived connection with animation has been through its King Features Syndicate, which has licensed such classic characters as Betty Boop and Popeye. In 1992, it set up what became Hearst Animation Productions in Los Angeles to produce TV series. Its initial production was the 26 half hour TV series, The Legend of Prince Valiant, which was co-produced with a French company, IBDH. Through this operation and other activities, Hearst has now built up a library of about 600 half hours, that also includes Krazy Kat, Cool McCool and G-Force, which will form the kernel of Locomotion's programming.

Stan Sagner, Director of Program Service Development for Hearst Entertainment & Syndication, sums up the fact that, "Hearst has been aggressively and actively producing over the last five years. We actually were producing long before then, as King Features Entertainment, and are continuing to develop and produce on an ongoing basis."

While these shows will form "the core of the programming," he admits they will "not be sufficient to program a whole network. So, we will be acquiring additional programming from around the world." For the immediate future, though, this does not include original shows made just for Locomotion. "For the time being," he says, "we're focusing on acquiring the best animation that suits the market."

Variances in Taste

Sagner suggests that there are some distinct differences between Locomotion and other cartoon/children's channels. "First of all," Sagner states, "it's not a children's channel. It's an animation channel. Second, unlike other channels, this one was created specifically for the Latin American market, and we're selecting animation that best suits that market."

I asked Sagner how the market in Central and South America differs from American or European markets. In response, he said that, "There are subtle variances in taste and

The Legend of Prince Valiant
© Hearst Entertainment

exposure. There are certain types of animation that, I think, you would have a harder time showing, for example, on Saturday morning in the US. For example, Asian animation from Korea or Japan, or certain European animation that I think the Latin American market is much more open to. He further points out that, "there are some Japanese series that would probably never see the light of day in the United States that have done exceptionally well in Latin America. Nevertheless, without getting too specific, the intent is to program the channel with a sensitivity to that market, instead of just taking what we have here and playing it down there."

It's not a children's channel. It's an animation channel.

This comment is an indirect reference to Locomotion's most direct competition, the ubiquitous Cartoon Network, which already broadcasts to the Latin American marketplace on a split day with its sister channel, TNT. (The two channels have a similar arrangement in both Europe and Asia.) The Cartoon Network, of course, has ready access to the Hanna-Barbera, Warner Bros. and MGM animation libraries, which are owned by its parent company, Time Warner.

Thus, it is obviously counting on its partnership with the Cisneros Group to help level the playing field. "They bring," Sagner states, an unprecedented, for us, level of expertise about the Latin American marketplace, about programming, distribution and marketing.

Flash Gordon
© Hearst Entertainment

"Locomotion," he points out, "is a 50/50 joint venture. So, they've been involved every step of the way, from the beginning, in terms of the development of the channel; and they will certainly be involved every step of the way in running it with us."

This partnership, however, will not extend to commissioning original programming produced in Latin America for the foreseeable future. Though there has apparently been some very preliminary exploration of the capabilities of the Latin-American animation industry, Sagner points out that they are "not quite there" in being able to handle series production

A Direct-to-Home Service

Locomotion itself will begin broadcasting this fall, "probably sometime in October, via GLA, Galaxy Latin America's DirecTV service. Galaxy, which is based in Nassau, Bahamas, has Hughes Electronics (a division of General Motors) as its majority shareholder. MVS Multivision, a Mexican pay-TV company, Groupo Cisneros and Televisão Abril, a Brazilian media company, are the minority partners. (GLA's main competition will be the Los Angeles-based Sky Entertainment Services, which is backed by Rupert Murdoch's News Corporation, Mexico's Groupo Televisia and Brazil's Organizaçõs Globo.)

"GLA," Sagner states, "provides direct-to-home service, and will make Locomotion available to all of the countries under its footprint, which will

eventually number 23. The satellite service itself is brand new, so the countries are coming online one by one, and is only available now in Venezuela and Brazil. By the time we go on the air, I would expect that a number of other major territories, including Mexico, should be receiving the service; and most of the countries will be able to receive it by sometime by the middle of next year, ranging from Mexico down to the tip of Argentina."

Such satellite channels will aim for a relatively more upscale audience.

The programming itself will be bilingual. Viewers will be able to hear programs through two audio channels either dubbed in Spanish or (for Brazil) in Portugese, or in their original language. "Thus," Sagner points out, "if the original program was American, British or Canadian, the secondary language will be English. If it's a French program, then mostly likely the secondary language will be French."

"It's our intention," he says, "to provide a variety of top quality animation that appeals to all ages. It's clear to us that there is an appetite for this type programming, not just for children, but for teenagers and adults as well. We think that we can fill that need. In other words, they'll be programming that appeals to adult sensibilities.

"For example," he points out, that besides a lot of very strong action-adventure programming from Japan, there are also shows from Europe that are a little more sophisticated," referring to such things as the new adult series being programmed by Britain's Channel 4.

Given the economic realities of today's Latin American marketplace, such satellite channels will, of necessity, aim for a relatively more upscale audience than views cable TV in the US or Canada. As such, its strategy to include more adult offerings than their North American counterparts makes a lot sense.

"Our intention," he explains, "is to also expand to cable and wireless services in about a year. Our hope is that DirecTV is going to grow very quickly, but it will certainly supplement the direct satellite broadcast."

Like a number of countries in Europe, most of Central and South America lacks the cable TV infrastructure so prevalent in the US and Canada. Sagner states that, "There are certain countries where cable is very well developed and obviously that would be a very smart route for us to take. However, there are others where there is little or no cable or wireless service available, and satellite systems are pretty much the only means of getting multichannel television."

It is certainly too early to tell how successful Locomotion will be. Nevertheless, its very existence, as an important component of a major new satellite broadcasting service is further indication of the importance being attached to animation in today's international marketplace. If it also fulfills its promise to be an animation and not just a children's channel, it can only help expand the market for more sophisticated fare.

Harvey Deneroff, in addition to his duties as Editor of Animation World Magazine, *edits and publishes* The Animation Report, *an industry newsletter, which can be reached at deneroff@pacbell.net.*

Phantom 2040
© 1994, Hearst Entertainment

TV's Fall Animation Lineup

In the United States, late August and early September marks a time when children return to school and the new TV season starts. In terms of animation, the new fall schedule reflects some major corporate changes, including the takeover of Capital Cities/ABC by Disney and the establishment of two new broadcast networks—Warner Bros.' WB Network and Paramount's UPN—both of which rely heavily on animation.

The new terrestrial networks have effectively cut down the amount of air time available for syndication companies to sell their shows to independent stations, many of which have now become affiliated with one of the two new networks. Despite this, the amount of animation offered in syndication is still rather substantial. Some shows, like Dinobabies (Fred Wolf/Shanghai Morning Sun), have been successful overseas, but have yet to have aired in the US.

The Mighty Ducks
© Disney

On the cable front, Nickelodeon its expanding the parameters of its animation programming to prime time, as its more adult-oriented Nick at Night block of evening shows starts to fade away in favor of its new cable outlet, TV Land.

With these changes in mind, what follows is a rundown of what's new or renewed on American television on the broadcast networks, cable and in syndication this coming season.

The Broadcast Networks

ABC: *One of the most visible signs of Disney's takeover of the ABC-TV network is the studio's complete dominance of the network's Saturday morning lineup. Gone are such independently-produced shows as Reboot and Bump in the Night, which have been replaced by shows turned out by various divisions of the Mouse House.*

Among the newcomers to Saturday morning is The Jungle Cubs, a sequel to The Jungle Book. The series, which debuts October 5, features Baloo, Prince Louie and other favorite characters who learning the importance of friendship and the laws of life in the jungle. There is also The Mighty Ducks, inspired by the Disney live-action films, as well as by the fact that Disney owns a hockey team with the same name. The characters in the show are crime fighting, hockey playing ducks from another planet and some of the voice regulars are Jim Belushi, Ian Ziering and Tim Carrey. It debuts on September 8 and is also airing in syndication. Brand Spanking New Doug is from Jumbo Pictures (now owned by Disney) and, yes, based on the old Nickelodeon standard, Doug. It begins on September 12 and shows how young Doug "gets by in life."

Street Sharks, from DIC Entertainment (now also part of the Disney empire), which enjoyed a successful run in syndication, will be added to the network's lineup, as well as also being cablecast on the USA Network. Distributed by Bohbot, it is an action-adventure series about four half-shark, half-human brothers who dominate the street as they enforce their brand of Jawstice and the Law of the Jaw. Also returning in syndication and premiering on the network is Gargoyles: The Goliath Chronicles from Disney Television Animation. It follows the adventures of a mystical, ancient clan of fearsome, winged creatures who come alive at night and turn to stone at sunrise.

CBS: *Project G.eeK.eR. is an action adventure series focusing on the exploits of a nerdy hero who*

happens to have unlimited powers. The problem is he does not know how to use them. Film Roman's *The Mask* (based on the popular Jim Carry feature) and *The Twisted Tales of Felix the Cat* (the latest incarnation of the classic character) have been renewed for a second season. Also returning is Disney's *The Lion King's Timon & Pumbaa*, which will have new episodes running both on Saturday morning and in syndication; the show, of course, deals with the exploits of feisty meerkat, Timon and his buddy Pumbaa, Also returning are *Ace Ventura: Pet Detective* and Fred Wolf Films' old perennial, *Teenage Mutant Ninja Turtles*.

Fox: The Fox Kids Network, which has been the dominant force among terrestrial broadcasters these past few years, has renewed most shows from last season, but will introduce several new titles this time around. These include *Casper*, inspired by the old Famous Studios cartoons and last year's live-action film, from Universal Cartoon Studios and Harvey Entertainment. Also

The Tick
© Fox Broadcasting Co.

new is Film Roman's C-Bear and Jamal, which explores the relationship between Jamal, a young African-American boy, and C-Bear, his stuffed animal companion who walks, talks and transports him to imaginary places.

Returning are *Where On Earth Is Carmen Sandiego* (DIC), *Bobby's World* (Film Roman), *Eek! Stravaganza* (Nelvana), *The Adventures of Batman & Robin* (Warner Bros.), *Life With Louie* (Hyperion), *Spider-Man* (Marvel), *X-Men* (Saban/Graz) and *The Tick* (Sunbow/Graz).

In the meantime, *The Simpsons* (Gracie/Film Roman) comes back for another season on prime time..

UPN: The new network, which is still finding its legs, will premiere

The Incredible Hulk
© UPN

four new shows this fall. *The Mouse and the Monster*, produced by Saban (which is programming the UPN Kids lineup), is described as a *Rocky & Bullwinkle* for the 21st century. The plot involves an "outrageous monster" and his sidekick mouse who are being chased by a mad scientist who is after the monster's brain. Also from Saban is *Bureau of Alien Detectors*, which is being touted as an "*X-Files* meets *The A-Team.*" This action-adventure series, which premieres in September, is about a secret group who protects the world from supernatural encounters.

Marvel will provide an animated incarnation of *The Incredible Hulk*, which features the classic character in various modern day adventures. Lou Ferrigno, who played the Hulk on the live-action TV show, will supply the voice, joining a vocal cast that also includes Luke Perry, Genie Francis and Mark Hamill. Also new on UPN is Jumanji, based on the Robin Williams film, which follows the adventures of two children who find their lives turned upside-down when they discover a mystical board game that pulls them into a perilous jungle world.

WB Network: The surprisingly strong showing the new network has had in the ratings race has, in large part, been attributed to its strong animation lineup. It also helps to have a number of popular franchise characters readily available from Warner Bros. and Steven Spielberg.

New this fall is *Superman* based on the classic DC Comic character from Warners. The series will undoubtedly draw its inspiration from the old Max Fleischer Superman cartoons, which had previously inspired Warner's highly successful *Batman: The Animated Series*. Tim Daly is supplying the voice of the Man of Steel while the voice of Lois Lane belongs to Dana Delaney.

Warners is also producing *Waynehead*, which provides comedian Damon Wayans' debut in animation. The show is about Darney Walker, a 10-year-old living in lower Manhattan, who is the neighborhood underdog and struggles with the problems of preadolescence. Then there is *Road Rovers*, which feature some superhero dogs who protect the

Earthworm Jim
© Universal Cartoon Studios

galaxy. *Animaniacs, Pinky & The Brain, Freakazoid* (all three from Spielberg/Warners), *The Sylvester & Tweety Mysteries* (Warners) and *Earthworm Jim* (Universal Cartoon Studios) are all returning.

PBS: The public broadcaster is expanding its initial foray into series animation that began with *The Magic Schoolbus* with two new shows. Premiering in October is *Arthur*, which is based on Marc Brown's popular children's books about the trials and tribulations of an eight-year-old aardvark. The network is also debuting its first prime-time animated show, *Adventures From the Book of Virtues*. Based on William J. Bennett's best-selling book, *The Book of Virtue*, from PorchLight Entertainment and Fox Animation. *The Magic Schoolbus* (Scholastic/Nelvana) based on the popular science books for children, returns on a daily basis, starting October 7. Lily Tomlin once again supplies the voice of the peripatetic bus driver cum teacher, Mrs. Frizzle will use a variety of styles and techniques, ranging from cutout to pixiliation, along with more traditional cel animation. Each episode will feature two segments, *Action League Now!* (which follows the ongoing adventures of a group bumbling, crime-fighting action figures) and *Sniz & Fondue* (about a pair of cartoon cats and their friends in pursuit of fun and "self-amusement."). Additional recurring segments will rotate throughout the series.

Finally, there is Mitch Schauer's *Angry Beavers* (Gunther Wahl), which will debut in 1997. It deals with two brothers who set out on their own for the first time and try to make it in the big world.

Wing Commander Academy
© Universal Cartoon Studios

Cable

Nickelodeon: The network which practically invented the current trend toward "creator-driven" TV shows with its Nicktoons, will debut its new lineup on October 7 in prime time with Craig Bartlett's *Hey Arnold! The show*, which explores childhood through the eyes of Arnold and his best friends, was inspired by some of Bartlett's popular clay-animated shorts.

Decidedly less conventional is *Kablam!*, which debuts October 11, which is billed as "the first-ever animated sketch comedy show." Designed as a creative outlet for new and established animators, it

Returning Nicktoons are *Rugrats 1997*and *Aaahh!!! Real Monsters* (both from Klasky Cuspo). *Little Bear* (Nelvana), which is not part of the Nicktoon curriculum, is also coming back; the show tells the story of a young cub taking his first steps of independence always under the guidance of his mother.

Cartoon Network: *The Real Adventures of Jonny Quest*, the much touted return of the Hanna Barbera perennial premiered in August on the Cartoon Network, as well as its two sister Turner cable outlets, TBS and TNT. (All three networks, along with Hanna-Barbera, are now controlled by Time Warner, which got them in its takeover of Turner Broadcasting.) Also on the schedule is *Dexter's Laboratory* and the World Premiere Toons series of original animated shorts, both from Hanna-Barbera.

MTV: *Daria*, the *Beavis and Butt-Head* spinoff, which debuts early next year, follows its heroine as she moves to a new town and starts school. MTV is also currently developing *Cartoon Girl* and *Migraine Boy*. The latter character who, not surprisingly has a constant headache, has a dog named Tylenol, not surprisingly has a constant headache.

USA Network: Universal Cartoon Studios and Electronic Arts have combined forces to produce *Wing Commander Academy*, based on the CD-ROM game, which will debut this fall. It focuses on futuristic pilots earning their wings. Also premiering (on September 21) is *Mortal Combat: Defenders of the Realm*, which is being produced by Film Roman in association with Threshold Entertainment. The series chronicles the adventures of the Chosen Warriors assembled to protect the Earth from the evil emperor Shao Kahn.

Returning in the fall for its second season are *Street Fighter* (InVision), another video game derivative, and *Savage Dragon*, based on the comic book. In addition, there is *Highlander, The Animated Series* (Gaumont) and the prime time comedy, *Duckman* (Klasky Csupo).

Comedy Central *will feature new episodes of The Tick along with its award-winning Dr. Katz Professional Therapist .*

Dr. Katz: Professional Therapist
Courtesy of Comedy Central

HBO: *The premium cable channel will bring back The Neverending Story (Nelvana), which is based on the live-action German feature version of the classic novel.*

Showtime: *Returning this season is Cinar's The Busy World of Richard Scarry, based on the popular children's books. Also coming back in September is A Bunch of Munsch based on Robert Munsch's tales.*

Syndication

Aladdin (Disney), the popular series based on the feature that follows the escapades of Aladdin, Jasmine, Genie, Iago and Abu returns for another season.

All Dogs Go to Heaven: The Series is the new MGM show based on the Don Bluth film featuring the further exploits and shenanigans of Charlie and a pack of gangster dogs living in New Orleans. The series, which debuts September 21, is distributed by Claster.

Beast Wars (Claster) premieres September 16 and features powerful robotic beings—Maximals and Predicons—who crash land on an earth-like planet and battle each other for control of a uniquely powerful energy source called energon.

Blazing Dragons (Nelvana/ Ellipse) tells of a battle between knights and dragons from the dragons' point of view.

Bruno The Kid features Bruce Willis as the voice of a 10-year-old computer wiz whose digitally-generated, super spy alter-ego gets him involved in international espionage. The show begins September 23.

Captain Simian & The Space Monkey (Hallmark/Monkeyshine /Bohbot) features Captain Simian and his monkeys in their battle against the evil Nebula.

Cave Kid Adventures (Hanna Barbera) is a Flintstones spinoff that features Pebbles and Bamm-Bamm as prehistoric preschoolers.

Dinobabies (Fred Wolf Films, Dublin/Shanghai Morning/ Westinghouse), tells of how five dinosaurs and their neighbor act out fairy tales.

Dragon Ball Z (Saban) is a mystical action adventure show featuring characters "who embody the essence of good and evil."

Eagle Riders (Saban) is about a team of five young avengers who use their special powers to battle evil villains.

The Fantastic Voyage of Sinbad, which is based on the classic character from the Arabian Nights, is being distributed by Warner Bros.

Flash Gordon (Hearst) is a new series based on the classic comic strip. It is set in a future filled with black holes, time warps, humanoid creatures and ingenious technology.

G.I. Joe Extreme (Claster) has G.I. Joe and his squad protecting humanity from the forces of SKAR, thus keeping the world free from impending disaster.

Home to Rent (Gaumont) is about five alien monsters who find refuge in an abandoned house and will do anything to keep it from being rented.

Mayan Monsters of the Yucatan Kort (EM3/Bohbot) is an action adventure series that shows how team work, intelligence, speed and agility are what triumphs in the end.

Pocket Dragon Adventures (Bohbot) follows the adventures of miniature dragons who live in "an environment of adventure and learning."

Beast Wars Transformers
© Alliance Communcations

Dragon Flyz
© Abrams/Gentile Entertainment

Quack Pack (Disney) has Donald Duck as a cameraman for an entertainment news show called What in The World? and who has to contend with raising his three 16-year-old nephews.

Reboot (Alliance/Mainframe/Claster), the all-CGI show which made its debut on ABC in 1994, takes viewers into Mainframe, a covert electrical world inside a personal computer controlled by The User.

Richie Rich (Film Roman/Harvey/Claster), based on the classic comic book character, tells of the further adventures of the world's richest 11-year-old, who has a virtual fairyland of fun and power at his disposal.

Samurai Pizza Cats
© Saban Entertainment

Inspector Gadget's Field Trip
© DIC Entertainment

Saban's *Adventures of Oliver Twist* (Saban) attempts to present Charles Dickens' characters in a new light as anthromorphic animals. The story, though, is still set in Victorian London, which is home to 12-year-old Oliver.

Samurai Pizza Cats (Saban) features a group of superhero crime fighters who own their own pizza parlor in the thriving metropolis of Little Tokyo.

Sky Dancers and *Dragon Flyz* (Gaumont/Abrams/Gentile). When Gaumont decided to build an animated series around Sky Dancers, the popular girl's toy, they also came up with a companion show for boys, *Dragon Flyz*. (The new show naturally brought about a new line of toys, as well). The former show follows the adventures of five young dancers who are chosen by the last reigning monarch to become Sky Dancers. The latter is a futuristic action-adventure series that takes place in the 41st century, in which a man and dragonfly live as one as they battle against the evil Dreadwing.

Sticken Around (Nelvana/Ellipse) stars imaginary stick figures from the mind of an eight-year-old girl and her best friend.

UltraForce (DIC) is about superhumans called Ultras who were created by alien sound waves.

VOR: Tech (Universal/Claster Television) is an action/fantasy program that features two research scientist brothers, who harness a computer virus to create a new technology that transforms ordinary beings and machines into a single biomechanical unit.

The Why Why Family (Saban) features a family able to travel anywhere to find answers to questions.

The Why Why Family
© Saban Entertainment

Pam Schechter is an entertainment attorney in New York City. Her practice includes a special concentration in the animation industry. She represents several animators including Eric Fogel, the creator of the MTV animated series The Head *and* Beavis and Butt-Head *animation director Yvette Kaplan.*

Crocadoo Entertains with ENERGEE

by Karen Paterson

Animation is the hot career for many young Australian graphics professionals," according to Gerry Travers, Marketing & Distribution Manager for Australian animation house, Energee Entertainment. After all, the Australian animation industry is booming and Sydney-based Energee is no exception, with its own successful series, Crocadoo, screening on the Nine Network—one of Australia's major commercial television networks.

From its beginnings as Unlimited Energee in 1989 with just 20 people, Energee has experienced rapid growth to become Australia's leading series animation production house with more than 100 staff and a swag of international projects under its belt. Energee was founded by Gerry and John Travers, who saw animation as a growth market, particularly with the proliferation of new television outlets following the introduction of pay TV, cable TV and multimedia.

Crocadoo itself is a children's show, aimed at 8 to 12 year olds, which seeks to convey a value for nature through comedy and action. The conservation message is connected to the conflict between the crocodiles, led by Jazz and Brian, and Rufus B. Hardacre, the ruthless property developer who is only interested in getting the crocs out of Crocadoo so that he can build a new resort.

Special FX

Crocadoo is distinguished by the fact that, in addition to its clever animation, it uses some of the latest in computer animation software. Thus, it features 3D backgrounds that allow for a great variety of special effects and camera tricks. The colorful and stylized art direction is designed to make the show appealing and more relevant to today's audience.

More than 50 digital workstations, including high-end Silicon Graphics computers and Power Macs were used for the 3D backgrounds. Special particle effects for rain, snow, lightning and time distortion were also created using digital means. The show's directors have also successfully scripted 2D and 3D action sequences together, using the same Alias software used in such live-action features as *Jurassic Park*.

It has become Australia's leading series house with a swag of international projects

The cast of characters from ***Crocadoo.***
© Energee

Gerry Travers feels that, "Crocadoo merges the traditional skills of animators with the modern technology skills of many young multimedia creatives to bring a lively, exciting and 'real life' cartoon to children of every culture."

The series also showcases the Computer Enhanced Classical

Animation Production System (CECAPS), a proprietary animation and image compression software developed internally by Senior Research and Development Manager, Richard Collins. Travers notes that, "CECAPS provided the company with a taste of the future in digital ink and paint. Using specially programmed algorithms developed in conjunction with the University of Western Australia, it allows automated painting of hundreds of drawings at the touch of a button. CECAPS helps to minimize some of the repetitive tasks in the noncreative area, such as coloring cells and scanning images"

Flexibility and Diversification

Travers also feels that the future of the animation industry lies in diversification. It is this, he claims, that makes Energee more flexible than traditional international animation companies and contributes to its success. "We took full advantage of our creative and technical expertise gained in the creation of Crocadoo," he notes, "by reusing the material to produce a CD-ROM game, a video and a web site. It is this ability to work with different mediums—video, online, and TV that is attractive to many of our international partners."

Very much an export-oriented business, Energee Entertainment has completed 13 movies for overseas distribution and has many strategic partnerships with large international companies. Marketing & Distribution Manager Gerry Travers, indicated that, "Through our expertise in digital production and our understanding of the international market , we formed strategic relationships with partners including Walt Disney in the USA, Virgin Interactive in the UK, Ravensburger Film and TV in Germany, Longman Asia in Hong Kong and the Nine Network in Australia."

Apart from producing its own series, Energee has played a significant role in projects including the Disney's popular Aladdin TV series; the 39 episode Gogo's Adventures for Longman Asia; animation of a series of bumpers for the highly successful Australian Broadcasting Corporation series Bananas in Pyjamas to help repackage the series for US release; and Hoops, an animated NBA basketball game for Sony Playstations and Sega Saturn platforms.

Animation Online

Animation is moving online, following the growth in the World Wide Web, with concurrent enhancements to web browsers and technologies like Sun's Java, and Macromedia's Shockwave. The arrival of these technologies has extended the range and type of projects that animators get involved in. Animation on the Web is a natural extension to the activities that many animators already cover. When artists design characters, they consider all aspects of visual feedback: color, depth, movement, and texture. They also consider the interaction with other characters, the timing and sequencing of events. These same skills can be used very effectively with animations on the Web. (2)

For example, Java and Shockwave are used extensively in the company's Crocadoo Web site to educate children regarding the issues associated with coloring and animating a drawing. Some color combinations don't animate well and the children can learn this by coloring an image of Brian, in the "Color in a Crocodile" page on the site.

Animation on the Web is a natural extension to the activities that many animators already cover.

"In many ways," Travers asserts, " the techniques developed by Energee have led the charge to digital series production and animation. The company's experience with both analog and digital processes has given the company a lead in the international animation industry."

The Business of Creativity

Travers further noted that international companies come to Energee for their business skills as much as its creativity. "Energee is able to provide the full range of skills required to project manage and produce an animated series, animation on CD-ROM and animation on the Internet."

When asked about the reason for Energee's success in both the international and domestic markets, Travers commented,

Hardy & Ajax
© Energee

"Whilst we are working in a creative industry—the professional animation market—we are very aware of its competitiveness and run our business as a commercial enterprise."

Company Structure

Energee Entertainment is made up of a number of departments: Energee Series—responsible for the production of Crocadoo and other animated TV series; Energee Interactive—CD-ROM production including, Tales from the Kangaroo Crypt, Hoops, and Crocadoo Park; and Energee Online—offering Java programming to companies who want to include animations on their Web pages. Finally there's RedRock Animation—the company that creates animations for TV commercials.

Energee Entertainment also handles distribution of animated TV series of its own shows, as well as any international co-productions that it is a partner in. "Quality product is always in great demand in the world markets," Travers says, "so Energee attends all the major American and European markets that buy and sell animation and new media products.

Jazz playing the sax, from **Crocadoo.**
© Energee

"As part of our future growth strategy, we have secured the rights to a number of original and existing stories from Australia and overseas. Our project management of multimillion dollar projects is the central plank in our strategy to becoming a highly successful owner, producer and distributor of content in the international media industry.

"Our record of achievement, developed during the production of over 50 hours of animation production, has given Energee the ability and confidence to meet he demands of the fast emerging markets for digital media products.

Karen Paterson is a Sydney-based publicist for a number of high tech companies, including Energee Entertainment. She is also studying part-time for her Bachelor of Business degree, majoring in Marketing and Psychology.

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Cori Stern, Saban Entertainment

So You Wanna Be an Animation Executive?

by Cori Stern

Hey boys and girls, have you always dreamed of a career in the glamorous world of animation development but you just don't know if you have what it takes? It's not as hard as you might think! Here's a simple test to help you determine if you belong in the high-powered world of cartoon creation:

1. It's your first day on the job! Do you...

a) Arrive early, read the trades, and prepare for the rest of the day?
b) Schedule a power lunch with your colleagues to discuss the fall line-up
c) Hang out in your office and take advantage of the free long distance by calling your seventh-grade algebra teacher to gloat over the fact that you're abig Hollywood executive now and who needed to know the value of X, anyway?

2. Office decor is oh-so-important to the rising young executive's image. One's choice of decorative garnishes says a lot about one's creativity. It's time to decorate your new office! Do you fill your office with...

a) Cool toys from various shows your company has produced?
b) Cool toys from various shows you've actually worked on?
c) Cool toys from various shows you want everyone to think you worked on?

3. You've just received the not-so-great results of the latest focus group testing your pet project. Do you...

a) Examine the data and redevelop your show accordingly?
b) Ask for further testing across a wider demographic sampling?
c) Decide that focus groups are a diabolical plot by the Evil Anti-Creativity Overlord to put an end to all that is smart and good, in order to hasten the inevitable downward spiral of the human race and ultimately reduce us to drooling, monosyllabic, knuckle-dragging mouth-breathers.

4. Your company has begun installing computer workstations and utilizing new digital tools. Do you...

a) Applaud the production department for their efforts to bring your company into the new age of technology?

b) Learn all you can about computer animation so that you can develop new cutting-edge properties?
c) Sneak into the studio after work to see if you can figure out how to animate that wacky photocopy of the Senior V.P.'s butt that you snagged after last year's office Christmas party?

5. It's Comic-Con time! Do you prepare by...

a) Making your hotel reservations early?
b) Buying a pair of comfortable shoes for walking the floor?
c) Packing your full Klingon warrior regalia costume and praying for a George Takei sighting?

6. At Comic-Con, you've spotted a property that could be the next Smurfs! Unfortunately, your arch rival at Deep Pockets Productions has also targeted your prize. Do you...

a) Take the creator out to dinner and convince him that you alone understand his masterpiece?
b) Pow-wow with your buddy at the network to try to secure an advance on-air commitment?
c) Slip your rival some "roofies" and spirit the creator off to Tijuana for some Cuervo with your business affairs office?

7. In your annual job review, your boss has suggested that you need to work on your ability to come up with merchandisable properties. Do you...

a) Scour anime expos for the next Power Rangers phenomenon?
b) Gather a group of hip Gen-X ad geniuses to brainstorm new and innovative product tie-ins?
c) Offer the God of Licensing a sacrifice of twenty camels, a vintage Chewbaca action figure, and your sister in return for a master toy license on your next series?

8. You're having dinner with your French co-producers to discuss a new series. Do you attempt to impress them with...

a) Your amazing command of the French language?
b) Your vast knowledge of fine wine?
c) Your thinly-veiled scorn for all cultural icons they hold dear?

9. It's the holiday season and you've got to buy gifts for all your hard-working staff artists and writers. Do you buy them...

a) Framed cels featuring characters from classic shows?
b) Rare toys featuring characters from classic shows?
c) Pez dispensers featuring characters from classic shows?

10. It's five o'clock and your thirty-seventh meeting of the day is in the conference room setting up an elaborate pitch involving feathered monkey hand puppets and an accordion orchestra. Do you...

a) Call his agent and beg to reschedule?
b) Take the meeting and excuse yourself as soon as possible?
c) Sign him to a deal sight unseen because you want to prove that you can make sound executive decisions despite the fact that you're delirious from too much work and too many trips to the whiskey flask hidden in the file room? Besides, accordions are "edgy."

11. Your department is expanding and you have to hire a new executive. Do you choose...

a) The hard-working department assistant who has proven herself bright and capable?
b) The smart and creative up-and-comer from a rival studio?
c) The CEO's wife's personal assistant-in-charge-of-poodle-care?

12. Your boss is on vacation. Do you use your time to...

a) Compile daily development updates and fax them to his hotel?
b) Check on every project on the slate and keep careful tabs on their progress?
c) Sleep late and throw nightly keggers in his office paid for out of the petty cash fund, resulting in the need to hock his prized comic book collection to cover your crime?

13. You've been invited to write an article for a prominent trade magazine. Do you...

a) Spend weeks interviewing the top professionals in your field in order to produce a comprehensive report on The State of the Art of Animation?
b) Write a lengthy tome contemplating the history of animation and discussing the philosophical and stylistic differences between McLaren and McCay?
c) Wait until the last day and then spend the final hours imploring your assistant to make six separate trips to Starbucks for the necessary caffeine and cursing the name of the editor who agreed to give you the assignment in the first place?

So, how'd you score?

If you chose mostly A's: Congratulations, you'll make a great animation executive!

If you chose mostly B's: Get your resume ready, kid! You'll do a fine job!

If you chose any C's: Forget about it, pal - this town isn't big enough for two of us!

Cori Stern is a happy but twisted development executive at Saban Entertainment. Her past experience includes pond diving for golf balls, writing musical comedies, and serving as the CEO's wife's personal-assistant-in-charge-of-poodle-care. She thanks her very funny husband Doug for contributing a few good punchlines. (He's an animation writer - hire him!)Comments and bon mots can be e-mailed to Cori (and her husband) at bongojones@loop.com.

Listen Up, It's Playtime

by Judith Shane

Infinity City:Time Museum Mix and Match
© Headbone Interactive

I bring a couple of four year olds to the park, the only place around big enough to contain their joie de vivre—not to mention their joie de jouer. There is an empty grass playing field with a shallow muddy hole near one corner. The kids look it over. One of them picks up a small branch and pokes at the ground. Within two minutes, they start a game. Rules are yelled out, elaborated, solidified, dismissed. Play progresses. Stops. Starts over from the middle, the beginning. Points are won. Points lost. "You've had your turn." "That didn't count." Elaborate negotiations over instantaneously arcane rules of order. Roles emerge within seconds. Rituals fitting for a cabal are developed then discarded within the space of minutes. The only constant I recognize is the muddy hole. Twenty minutes of excited screaming, jumping and running around in quelching shoes is interrupted by the return of the mothers and time to go.

Not an easy task to invent a game, unless, of course, you happen to be a child. Children excel at play. To capture their attention requires play at least as interesting as what kids can create on their own.

Can a CD-ROM do that? Can it even come close? Headbone Interactive thinks so and they may be right. From the release of their first CD in 1994 to their recent excursion into Internet programming, a drumbeat of kudos from print magazines to online magazines to the Parents' Choice Foundation have heralded the conclusion that Headbone indeed knows how to play.

The Operative Word

A Seattle animation company begun in 1993, Headbone Interactive is the brainchild of Susan Lammers and Walter Euyang, who also have children together in the real world. Headbone produces two series of interactive CD-ROMs for children., aged 4 to 10. The operative word is interactive. Both series combine cartoon-like animation against photographic backgrounds to produce simple animation rich in content with the wacky feel of a giggly kid who can't sit still.

The GiggleBone Gang series presently comprises three edutainment CDs (AlphaBonk Farm, Pantsylvania, Infinity City) directed to those aged four to, well, how old are you?

The What the Heck Will Elroy Do Next? series, is deemed appropriate for those aged 7 to 10. A new title, Iz & Oggie, is currently in beta testing.

Now there is beta testing and there is beta testing. Headbone consumer tests its products in the local public schools. And that too is an interactive process. With the help of interested teachers, The company's staff provides the CDs and goes into classrooms to observe the children playing the games. Although the games don't require more than one player, several children can take turns and play at the same time.

The staff overhears as well as questions the kids and they listen to the answers.

To make a user-friendly CD for children, it helps to think the way the kids do, or at least be aware of their cosmology. Taking into account a child's eye view of the world, a successful game will help kids have wonderful ideas and feel good about themselves for having them.

Simple animation rich in content with the wacky feel of a giggly kid who can't sit still.

Animation & Design Issues

I asked Scott Hudson, the Creative Director at Headbone, who developed their animation technique, what he was aiming for,

games or education.

"We take different approaches with the different age groups," Hudson said, depending on who is doing the buying. When the parents are buying, the market is for edutainment. Specifically, the most education for the buck. For the older kids, the games are primarily games. The kids themselves are behind the purchases."

He pointed out that the major design issues are: "1) to produce enough work to sustain the story and 2) create an interface that is simple to use. The Elroy titles and *Iz and Oggie* have two hours of animation apiece and are story-driven.

"We needed to be able to produce a lot of animation quickly, so we use one tool only and create a flat, stripped-down character design with a low frame rate. We don't worry about the jagged edges, as they blend with the photographic backgrounds, which in turn help to create a simple transparent interface for the player. I prefer to concentrate on an idea, and not the laborious execution of the idea. A good model is the *Rocky and Bullwinkle* cartoons, which were content rich but had simple drawings."

When I asked Hudson about the production process, he said that, "We develop a scrapbook of multiple positions for each character and work from that. Generally about 100 to begin and approaching 1,000 by the time we finish. And we are always writing while in production. It is a true team effort to produce one of these titles.

"We have a staff of 8 to 10, not counting the actors: 4 animators, 3 writers, 1 person for sound effects, 1 for music, 2 programmers, a photographer and a producer/director. It will be 11 months from idea to [projected] shipping date for *Iz and Oggie*. And we were in production for four months."

Elroy and Syd, the heros of ***Elroy Hits the Pavement.***
© Headbone Interactive

A Simple Style

Aside from expediency, there is another reason for Hudson to champion a simple cartoon style, one beautifully elucidated in Douglas Rushkoff's *Playing The Future*, with the telling subtitle, *How Kids' Culture Can Teach Us To Thrive in an Age of Chaos.*

Rushkoff says that, "Comic books may seem visually oversimplified and thematically primitive to most adults, but these very qualities are what permit an active participation from their readers. They communicate with basic symbols and relationships, and the rest is filled in by the audience. The parts of a drawing with the most impact tend to be the most simply drawn. The starkness of the image makes it stand out, while its iconic quality makes its meaning easy to recognize."

The Gigglebone Gang on the way to Infinity City.
© Headbone Interactive

Overlooking the fact that adults in other (non-Western) cultures also relish cartoons, Rushkoff talks about how the simplicity of cartoon characters is just what lets children identify with them so completely across cultural and national divides.

It's their generality which makes them universal. Makes them icons: Visually simple, conceptually fertile vehicles for remembering .

They communicate with basic symbols and relationships, and the rest is filled in by the audience.

I asked Hudson whether, in the interest of expediency, he forsaw a change from a 2D cartoon animation to something digital for Headbone. "I try to be conservative," he replied, "and produce something people can use and enjoy Something that they'll buy again. You really don't need all that high-tech stuff. What people really want to see is a good story. Besides, consumer machines are pretty primitive. And without a high end computer, they won't be able to appreciate it.

Variability & Interactivity

Headbone stresses interactivity where kids are in control of shaping the scene and the action. But what is so special about the interactivity?

"We learned a lot observing the kids test the games," Hudson says. "The children weren't satisfied with just one story line. 'I wish there was some way to jump around,' they

said. We realized that the children were willing to accept partial failure a lot more readily than total failure. So we developed games with different possible levels of achievement, both within the segments and throughout the whole game.

We realized that the children were willing to accept partial failure a lot more readily than total failure.

"For example, there is a math concept associated with each area in *Infinity City*, and each area gives a player five different ways to approach the concept. You can choose among different levels of difficulty, or play against time.

"That kind of variability plus, the sheer amount of material in each CD cannot be found in a book or on television. Nor can you match the immediacy of the situations in any other way. I mean, where else can you so easily combine a duck and a Volkswagen and get the learning hit and satisfaction from the result: a duckwagon.

Listening to Hudson, one can almost hear the developmental psychologist Piaget murmuring in the background his own words from *Science of Education and Psychology of the Child*: "... knowledge is derived from action ...To know an object is to act upon it and to transform it ... To know is therefore to assimilate reality into structures of transformation, and these are the structures that intelligence constructs as a direct extension of our actions."

Nowadays, many agree with Piaget that the aim of teaching should be to enable children to think creatively and innovatively on the one hand, and to develop the faculty of critical thinking on the other. And that if, as he believed, the aim of intellectual training is to produce "intellectual explorers," then the best way to go about it is to have the child discover or invent ways of dealing with objects for himself.

But not many put Piaget's ideas into practice so engagingly as do these CD-ROMs.

Netscapades

Headbone recently took Elroy to the Internet in *Elroy's Netscapade,* a "directed program" for exploring sites on the Web, designed as a treasure hunt with prizes for individuals and classrooms. The program takes the form of a cartoon mystery in seven episodes, which are released over a period of a week. The contestants search the Web to get information Elroy needs to solve the mystery.

I asked Hudson how the first netscapade, which occurred in May, went. "The response from teachers has been very gratifying," he noted, "especially from those teaching fifth to ninth grades. They're so thankful for something to do on the Internet with the kids. Future netscapades will take advantage of Narratives' Enliven software to stream animation over the Internet."

By design or serendipity, Headbone has evolved a winning combination of sophisticated software, cartoon characters and video games, which are presented with charm and humor within the framework of a child's cosmology. You don't have to "start at the beginning and go to the end and stop," as we once learned to do from Winnie the Pooh.

A Headbone story sets the stage to let the interactivity begin. The story line progresses according to a player's choices. Get all the bad guys, you proceed to one stage. Defeat half the bad guys, you go to a different stage. Or, you can decide to skip what's happening next and move forward or backward to another challenge. And with all of the games, the end of the game isn't the end of the game. You can play it again, Sam, indefinitely, or until you lose interest. Return to any point of interaction, do it over, check out the result and choose to move to the next step or jump around.

Iz and Auggie decide how to deal with an Elite Qubic Pentameter Security Guard in the forthcoming ***Escape From Dimension Q.*** - © Headbone Interactive

After all, children understand well that life does not proceed in an orderly fashion. And that you can always rewrite the script, at least until time out.

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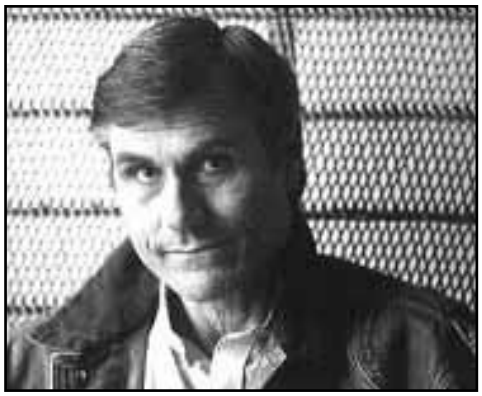
Larry Jordan

by Jackie Leger



Larry Jordan

Fantastic landscapes of the mind is what makes the unique work of San Francisco animator Larry Jordan so compelling. With a taste for nostalgic romanticism for intricate turn-of-the-century illustrations, Jordan creates a magical universe of work using old steel engravings and collectable memorabilia. His 50-year pursuit into the subconscious mind gives him a place in the annals of cinema as a prolific animator on a voyage into the surreal psychology of the inner self.

Born in Denver, Colorado, in 1934, Jordan was introduced to filmmaking by Stan Brakhage, one of the pioneers of American experimental film. As classmates, they began to investigate the possibilities of filmed "psychodrama," a form of free-association using dream imagery. One of Jordan's earliest films, *One Romantic Adventure of Edward* (1952) uses erotic visual references assembled in the style of the then in-vogue classic school of "Russian montage." Brakhage made his acting debut in this film and both experimented with psycho-adventures throughout the 1950s, as did other early experimental filmmakers such as Maya Deren.

Surrealism & Collage

Jordan attended Harvard University from 1951-53, where he became attracted to the work of surrealist painter Max Ernst. He also recalls, due to his active involvement with the university's film society, being influenced by the work of another surrealist, Jean Cocteau, and in particular Blood of a Poet. But it was through his reading of Ernst's collage novels, Women Without a Head/Women with 100 Heads and A Week of Happiness, that inspired him to collect engravings, then refilming them into what became his first collage experiments. At the time, experimental filmmakers often looked to the world of art and poetry in their quest to develop a new filmic language using historical references.

In the 1950s, Jordan was spending time with Stan Brakhage on New York's Lower East Side/The Bowery, where he had the chance to meet American collagist and surrealist Joseph Cornell. Between 1955-65, Jordan studied and collaborated with Cornell, who has remained a kind of spiritual mentor for his work. Cornell, born in Nyack, New York in 1903, studied romance languages at Philips Academy before starting his own obsessive career collecting visual fragments from literature, dance, art and film publications to create masterpieces of collage, culminating in his dimensional boxes. Cornell, also interested in the work of Max Ernst and the surrealists, also made a trilogy of surrealist films: Cotillion, Midnight Party and Children's Party. Jordan has fond memories of Cornell as a cultural eccentric, passionate about poetic engagement within the context of his "monologues."

Experimental filmmakers often looked to the world of art and poetry in their quest to develop a new filmic language using historical references.

A Personal Vision

Like many other experimental filmmakers of his era, Jordan came into his own remarkable style in the 1960s. His personal vision is symbolized in Duo Concertantes (1964), heavily influenced by Ernst. This nine-minute film used engravings as backgrounds and, while having no story line per se, Jordan linked unconscious chains of events by motion. This moving collage won him many awards at festivals and paved the way for the more ambitious works to come.

Sophie's Place (1986)
Courtesy of Larry Jordan

While spending a summer with Cornell, Jordan made three short films using soft, lyrical animation—Dream Merchant, Pink Swine and Gymnopede—all using well-known sound tracks. In 1969, he created what is considered one of his best films, Our Lady of the Sphere. The film takes its theme from the Tibetan Book of the Dead and relies on pure intuitive

filmmaking in its structure, a technique that works best for Jordan's fine-tuned talents.

During the 1970s, Jordan exhibited internationally in galleries and specialized cinemas. It was a prolific time, in which he made several films of note.

Rime of the Ancient Mariner, based on the Coldridge poem, had Orson Welles as the narrator. Illustrations by Gustav Doré form the visual compositions of the intricate trains of free thought woven into moods and feelings brought about through free association.

Magical and Enigmatic

By the 1980s, Jordan, a master at his craft, single-handedly made Sophie's Place, an 84 minute feature, between 1983-87. The 129,600 single-framed images revolve around the mosque of Saint Sofia in "Constantinople." Again, the complex world of fine art engravings are interlaced with mysterious trees and castles, while objects change objects through rapid montage, leaving the viewer immersed in a visual web of experience. Like a stream of consciousness meditation, this epic reflects on Sophia, godess of wisdom and includes cutouts ranging from Victorian prints to Daliesque dreams. This awesome technique lets the film unfold in a magical and enigmatic way.

At this time, Jordan began to focus on colored engravings. His short interim piece, Masquerade evokes a tragic, romantic mood, while Moonlight Sonata calls forth a lyrical feeling. With every film, Jordan tries to transform objects in space like humans might transform themselves in life. Each cinematic journey uses a set of symbols to elicit thoughts and emotions of transformation. Jordan believes that all his films come from the collective unconscious, not just in terms of archetypes or specific symbols, but in terms of mirror like fragments of ritual, cult and religious practices throughout human history.

In 1990, Jordan made another classic Visible Compendium, a 17-minute work which took 2-1/2 years to make and relates to an idyllic trip in a hot air balloon as an enigmatic journey. Here, he also begins to focus on sound as collage by collecting audio bits and pieces as he did with pictures. The film itself is cut to the soundtrack, which mixed both recognizable and unrecognizable sounds, making it a true "compendium." The film is a kind of a puzzle constructed from fragments of unnamed meanings and fragments of light—light being the base for all film—in which Jordan wants the viewer to discover his own meaning in these films by bringing a personal predisposition into play. Today, Visible Compendium remains an important experiment into the secrets of the unknown.

The Visible Compendium
Courtesy of Larry Jordan

For his next film, Jordan decided to use animation and (mostly) live-action techniques in the form of a biodocumentary mixed with segments of the work of the imagist poet HD (Hilda Doolittle), in particular, her poem "Hermetic Definitions." The HD Trilogy includes short filmed pieces of contemporary poet Joanna McClure as she journeys through ancient ruins and a Mediterranean village, seeking to captivate Doolittle's essence. Born in Pennsylvania, HD spent much of her adult life among the literary circles of England and Europe. She died in 1961 at age 77 and "Hermetic Definitions" was her last poem. The idea behind Jordan's film was to encourage viewers to discover the importance of the poet and her work. Today, Larry Jordan teaches at the San Francisco Art Institute and continues his lifelong search into the possibilities for collage animation. He is collecting more engravings and visual fragments for two projects Glass House and Kabbalah. He forsees these films taking 10 years to complete, but patience is a virtue in the work of Larry Jordan. Both films intend to bring a mystical wheel of images into view, as his interests remain in the deep realm of spirtiual mysticism, from ancient Egypt through the medieval Kabbalah to the present. He seems to have a monumental task ahead of him.

Each cinematic journey uses a set of symbols to elicit thoughts and emotions of transformation.

When not engaged in the painstaking frame-by-frame process of animation, Jordan works as a kinetic sculptor making three dimensional boxes from the same materials as his films. One might consider his art work as films in reverse. One thing is certain, Jordan has brought the fine art of collage technique to a pinnacle throught his career.

(please see filmographie on next page)

Jackie Leger is a Santa Monica-based documentary filmmaker interested in the roots of American experimental film.

Larry Jordan Filmography

Please note, all films were done in 16mm color and sound, except where noted. Films with an asterick (*) next to the title are animated.

1953
Morningame, silent, black & white, 6 minutes.

1954
The Child's Hand, b&w, 7 min.
Man is in Pain, b&w, 4 min.

1956
Trumpit, b&w, 6 min.
3, b&w, 6 min.
Undertow, 7 min.

1957
Waterlight, 7 min.

1958
Triptych in Four Parts, 12 min.

1959
The Soccer Game, b&w, 5 min.
Minerva Looks Out Into the Zodiac,b&w, 6 min.

1960
Hymn in Praise of the Sun, 8 min.
Portrait of Sharon, 7 min.
The Herb Moon, silent, 3 min.
The Season's Changes: To Contemplate, silent, b&w, 7 min.

1962
The 40 and 1 Nights, or Jess's Didactic *Nickelodeon*, 6 min.
Circus Savage, silent, color and b&w, 150 min.
**Enid's Idyll*, b&w (green tint), 11 min.

1963
Shomio,3 min.
**Pink Swine*, b&w, 3 min.

1964
The One Romantic Venture, b&w, 8 min. Production began in 1952.
**Duo Concertantes*, b&w, 9 min. Production began in 1961.
**The Dream Merchant*, b&w, 3 min.
Rodia-Estudiantia, 4 min.
Big Sur: The Ladies, 3 min.
Johnnie,3 min.
Jewel Face, 6 min.

1965
**Hamfat Asar*,b&w, 15 min.

1966
The Old House, *Passing*, b&w, 45 min.
**Gymnopedies*, b&w (blue tint), 6 min.

1969
Hildur and the Magician,b&w, 70 min. Production began in 1967.
**Our Lady of the Sphere*,10 min.

1970
Living is Dying, b&w, 9 min.

1972
Sacred Art of Tibet,28 min. Production began in 1970.

1973
Plainsong, 7 min.
Fireweed, 3 min.
**Orb*, 5 min.

1974
**Once Upon a Time*, 12 min.

1976
The Apparition, 50 min. Production began in 1974.

1977
**The Rime of the Ancient Mariner*, 42 min. Narrated by Orson Welles.

1978
**Ancestors*, b&w, 5 min.

1979
Visions of a City, b&w (sepia tint), 9 min. Production began in 1957.
Cornell, 1965, 8 min. Production began in 1965.
**Moonlight Sonata*, 5 min.

1980
**Finds of the Fortenight*, silent, b&w, 9 min.

1981
**Masquerade*, 5 min.

1983
Magenta Geryon, 35 min., which began production in 1981, includes:
- *Adagio*, 8 min.
- *In a Summer Garden*, 15 min.
- *Winter Light*, 9 min.

1987
**Sophie's Place*, 84 min. Production began in 1983.

1988
Tapestry, 18 min.

1990
**The Visible Compendium*, 17 min.

1992
The Black Oud, b&w (sepia tint), 45 min.

1993
The Grove, b&w (orange tint), 45 min.

1994
Star of the Day, b&w (orange tint), 25 min.

The Visible Compendium
Courtesy of Larry Jordan

Hiroshima Diary

by Monique Renault
Translated by William Moritz

Monique Renault (Photo by Wendy Jackson)

Thursday, August 22, First Day of the Festival

Arrived yesterday after having flown halfway around the world without seeing very much of it. Yes, Taiwan. It's much bigger than I had imagined. I thought Taiwan was just a pile of little workshops where people made counterfeit Diors, false Raybans or Adidas ... Evidently there are also mountains and greenery.

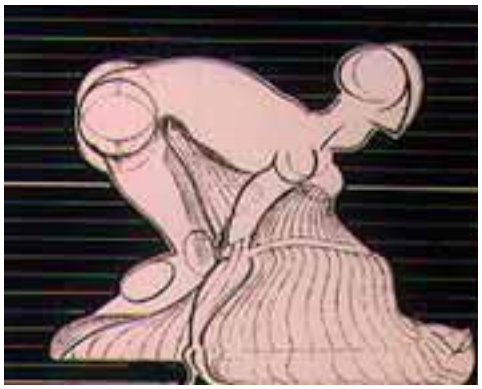
I'm happy to be back in Hiroshima. Last May, for the selection of films—Ah! that selection!—I discovered Japan. You encounter the politeness of the Japanese while working, and by chance. And the beauty of the nearby islands. For the selection, we saw more than 1,000—I don't dare say "films"—works, and chose 74. That made a great number of disappointed and discontented people! The festival will be even more interesting for me, seeing on screen the results of this difficult gestation and hearing the comments.

Unlike Annecy, which is overtaken by gigantism, here it is possible to meet everyone.

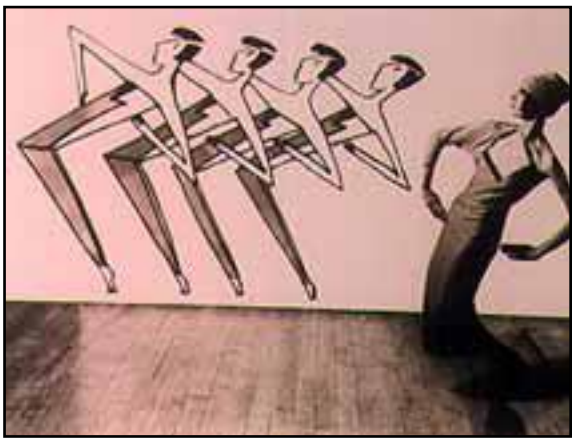
Last night, barely arrived, no time to unpack my suitcase, meeting at the ASIFA headquarters. Met again Sayoko Kinoshita, the director of the festival, Ahi Feijo, David Ehrlich, and my dear Nicole Salomon, among others. Preparation for the presentation of our last collective workshop to the press and the Japanese public. Theme of the workshop: "The Rights of Children." Results more or less good. Afterwards we (Ahi, Nicole, David and me) prepared a text for the press.

Opening day of the festival. In the afternoon, screening of the first program "Best of the World". Very crowded. The atmosphere is pleasant, but the public doesn't react much to the films. I saw again Joy Street of Suzan Pitt, USA: animation and design superb. Rainbows of Hawaii by Faith Hubley, whom I love because of her great poetry—a charm that few other artists possess.

Then finally the opening ceremonies, with the presentations, thank-yous, congratulations and translations. Raoul Servais made a speech which was much appreciated. He spoke of Peace and our duty as artists to utilize animation to send messages of peace now while war and anti-democracy rages in certain parts of the world. The festival opens with Triangle by Erica Russell: practically abstract, but with different style and subject matter. She reminds me of Kathy Rose in the way she mixes music and dance with animation. I won't mention all the films in the programs, only those that stand out clearly in my memory. Furthermore, concerning memory, it's astonishing



Movements of the Body by Wayne Traudt
Courtesy of Hiroshima 96



Primitive Movers by Kathy Rose
Courtesy of Hiroshima 96

how few films I do remember. It's almost by chance! That lets me rediscover *Ex Child* by Jacques Drouin, one of the series of films from the National Film Board of Canada about the rights of children—against using children as soldiers; animated on pin-screen—an example of the message given by Raoul Servais. *Quest* by the German Tyron Montgomery:

Achilles by Barry Purves
© Bare Boards Productions

a first film, student of Paul Driessen—the search for a person, a sort of golem, in sand—across worlds in stages of paper, stone, fire to the search for water—dramatic, but magnificently animated! The audience doesn't appreciate *Jumanji* by Joe Johnston, for which we must reproach the selection committee. But I do think it's a good idea to have a special section in festivals for previews and special effects.

The marvelous *Achilles* of Barry Purves. I love his dramatic flow, his editing, his courage to make a homosexual film—I find that most men don't dare make films treating their personal problems—a domain that until now has been reserved for woman—they say that women's films speak above all about their bodies. Now men are no longer embarrassed to speak about themselves—a beneficial effect for feminists.

In general, the audience reacts well this evening, if less warmly than this afternoon; they are mostly satisfied with the selection. Except for a person who starts to pursue me because a film that he produced isn't "in," although it should have been. Of course, there are always some discontented people that make it known. Sayoko, the festival director, knows all about that.

After the screening a party, at which we are greeted by a concert of Japanese drums—impressive, it goes back to the dance of ancient times, to rituals. At the end of the performance, a cask of sake is opened. David Ehrlich and Raoul Servais do the honors, after speeches, translations, etc. ... Gigantic buffet, with tons of sushi and other unimaginable delicacies. The party is over at midnight. There, at Hiroshima, parties officially end at 11 or midnight.

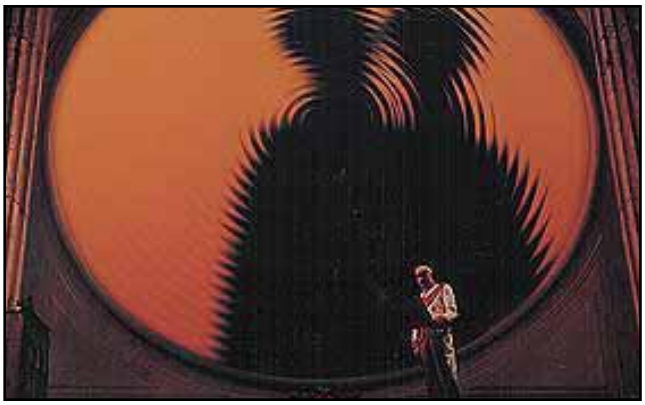
Friday, August 23

First a coffee! Everyone gathers at the festival hall. In fact it's a hotel with two screening rooms, several meeting rooms and a restaurant. One could practically live at the Aster Plaza without needing to go out. Everything happens in the hall: the meetings, the discussions, the photos and interviews. Unlike Annecy, which is overtaken by gigantism, here it is possible to meet everyone. The competition screenings take place at the end of every afternoon at 6:30. During the day, a lot of special programs. At 9:15, the first of our ASIFA workshops, "Animation by Children Throughout the World." The press is there, lots of children, and a very good audience for that hour of the morning. Sayoko makes the usual introductions.

Most men don't dare make films treating their personal problems—a domain that has been reserved for woman.

"The Rights of Children" is very well received. The program seems better to me than when Jean Luc Stock (secretary of the group) and I put the reel together in Belgium. The diversity of techniques, of ideas, of music, the spontaneity of children made this 40 minutes go by very quickly. It was very encouraging. You could tell the difference between the rigidity of texts written by adults and the imagination of the children. Just see the results, the animation of the future!

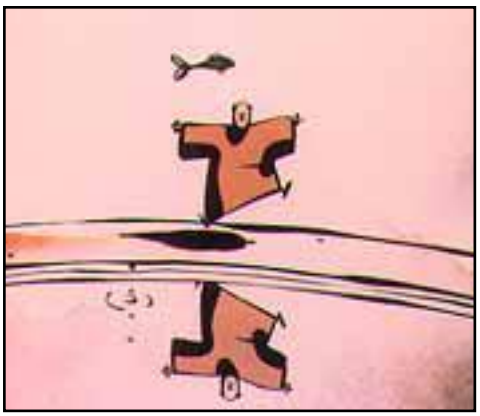
A little later, the Disney Studios make a presentation of "computer-generated crowd characters" from *Hunchback of Notre Dame,* and at the same time Thailand and Sri Lanka show Asian animation. Impossible to see everything ...



Taxandria by Raoul Servais
© BIBO-TV

Later that afternoon we had the pleasure of hearing Raoul Servais introduce his *Harpya* (1979) which always remains surprising with its strange bird-woman of paper, and *Taxandria* (1995), his hypersurrealist feature. Taxandria is a mysterious city

which has neither memory nor clocks—neither past nor future—but where the inhabitants have lost their liberty. But love enters the picture and saves everything, as usual, and destroys the dictatorship of Taxandria, restoring liberty and happiness to the Taxandrians. The special effects are breathtaking, mixing live action with animation. I much prefer the animated parts.



The Monk and the Fish by Michael Dudok de Wit
Courtesy of Hiroshima 96

Afterwards, just to change our thoughts and breathe, my chum Kine Aune from Norway and I went out shopping. I returned to a fish merchant where I had gone in May, and was very pleased to be recognized. I should note that in May we had compared the different ways of fishing in Brittany and Japan, and since we didn't speak Japanese and they didn't speak French, I had to make drawings of hooks and baits and fishing poles and nets ... the power of drawings!

8:30, Second Program. It opens with one of my favorite films, The Monk and the Fish by Michael Dudok DeWit, a Dutchman working in London, who made this film in France, at Folimage in Valence. I admire everything about this film: the simplicity of the story, a monk and a fish, but a philosophy of joy and peacefulness. I had already seen it several times, and each time I discover something more in it: the animation is made of detail close to graphics—black lines of india ink, the choice of paper, the decorative colors like watercolors, pure and lively blues, yellows, the timing, the music—everything in it delights me. Surely I'll see it again in the final awards.

Clocks by Kirsten Winter, Germany, a sort of documentary about the life and work of the composer/pianist Elena Kats-Chernin. Lovely effects of painting over live action. The image and music complement each other strongly. Many good films this evening. The audience is content and that benefits all. We continue: Abductees by Paul Vester, England, docu-animation—also one of my favorites for the Grand Prize. Curious to have the reaction of the audience, for this is not an ordinary animated documentary, mixing interviews with animations of tales and sketches of those enlightened ones persuaded that they have seen extraterrestrials. Superb original idea, treated by the hand of a master, with the professionalism of Paul. The audience seems to love it as much as I do.

Then An Artist by Michele Counoyer, Canada—part of the "Rights of Children." Live action superimposed with animation. A young girl wants to become a composer, against the wishes of her father. Rest assured! She succeeds, happily! Thou Shalt Not Covet Thy Neighbor's Wife by Phil Mulloy, England—a stroke of black ink, rude and provocative, to die laughing, liberating! To close the program: The Grey-Bearded Lion by Andrey Khrjanovsky, Russia, 30 minutes of poetry, of pure animation. A moving pleasure—the friendship between the lion Amadeus and his master Peretty. A Felliniesque story—the lion so strongly resembles Andrey himself. All subtlety and emotions. Already seen at Annecy, where I thought it would be awarded the Grand Prize. Maybe here? Even though it's late, the audience stays and loves the film.

To finish the evening, a party, of course, hosted by the sponsors of Hiroshima. Madness! As much sake as you can drink. Stifling heat. Everyone on their knees, on their heels, Japanese style. Everyone sings a song. I conduct a French-language chorale. I brought musical scores with me: great success with "Petit vin blanc" and "Sous les ponts de Paris"...

Saturday, August 24

Day of the picnic at Miyashima. Everyone piles into buses, then into a boat to go to the island across from Hiroshima. Guided visit to the temple, the great gate of the Emperor (I forget which one). Watch out for deer, which have a tendency to eat everything. I had the bad idea to offer them cookies, and a legion of them flocked around me, even trying to eat my dress. They're protected, and one doesn't even have the right to kick at them. Noon: barbecue on the beach. Sumptuous. Then swimming. It's funny to see people that you always see fully clothed suddenly in swimsuits ... there's something touching about it! They must be thinking the same

Starbuck's ***Bluenote*** by Ed Bell
Courtesy of Hiroshima 96

about me when they see my little rolls of fat! Finally everyone is satisfied, and we return, a little sleepy, to the festival.

6:30 show sold out. First film: *Barflies,* Greg Holland, Australia—animated puppets: two flies that hurl themselves at people in a pub. The parallel with the people in the bar is evident. Refreshing. A good soundtrack, with its cascades of belches. Australia sent many good films: first films, student films of great dynamism promising a flourishing future. They must have good teachers down under. It's an up-and-coming school.

Repete by Michaela Pavlatová, Czech Republic. Already seen many, many times. *Once again I'll Salute the Sun* by Mahin Javaherian, Iran. Astonishing—Peace, war, peace? Rotoscope, probably. I liked it very much during the selection, and I am not disappointed this time either. I hope to see it again during the prize screening. *Country Doctor* by Katarina Lillqvist, Finland: puppets, based on a story by Kafka—a little confused, hard to follow: the soundtrack is a little too aggressive, but the animation, the puppets are superb. *We Lived in Grass* by Andreas Hykade, Germany: first film, drawn on paper and cels, purposely primitive graphics—at 16 minutes, it's long but it goes by well—a personal film, like Barry Purves, the unusual expression of a young man who speaks of his birth, war and love, while reproaching his father for having hidden the truth from him. Good for the Grand Prize?

Sunday, August 25

First thing in the morning I write, as I do every morning. Then shopping with Kine—where we buy lots

Pas à deux by Monique Renault
Courtesy of Hiroshima 96

of useless things, to be sure... To our great surprise, all the stores are open—"business as usual." When do the Japanese rest?

In the afternoon, screening and lecture "Animation Education in the United Kingdom" by Richard Taylor, who has taught animation in England for 25 years. He's about to publish an Anthology of Animation. The auditorium is full. It's a delight. He shows and explains the films, how they were made, the character and career of each animator: from An Vrombaut (*Little Wolf*) to Mark Baker (*The Village*)—with Nick Park's *Creature Comforts* in passing. It's so interesting that when it lasts an hour longer than it's supposed to everyone stays, mouths open, breathless. An hour late—impossible for the Japanese!

Our films, Ahi Feijo's and mine, the audience loves, too. Whew! It's not often that I get a chance to see my films on such a large screen.

6:30 screening sold out. *Gogs-Ogof* by Deiniol Morris and Michael Mort, England, puppets, set in Pre-history, a succession of gags in which everyone can recognize their own stupidity—or is it just me and mine? It goes by quickly—the audience reacts wonderfully. *The Simpsons—Homer Cubed,* Tim Johnson, USA—an unusual Simpsons which abandons 2D for 3D, thanks to Pacific Data Images. *Small Treasures* by Sarah Watts, Australia: my favorite film—Sarah is a painter— I already saw another film of hers at Annecy, in 1991, I think. She uses rotoscope, but that doesn't bother me. Sarah tells an intimate story relevant to men as well as women: "Men make war, women give birth," says a man, and Jane, the heroine of the film, sighs ... But birth causes casualties as well. This film is all subtlety, finesse and understanding of attitudes, glances, suggestions. It is never heavy, is supported by a commentary from Jane who tells of suffering and loneliness without moralizing or whining. A true film both in conception and animation. I think it deserves a prize, maybe the Grand Prize.

Gagarin by Alexei Kharitidi, Russia: perfect in its conception. Nothing too long. Marvelous traditional animation, pastel on paper. And funny: a caterpillar who doesn't want to become a butterfly. Bursts of laughter from the audience. Certainly we'll see this again among the prize winners. *Hand in Hand* by Lasse Lars Persson, Sweden: 4 minutes of animated drawings—it made me think back on the three graces in *A Greek Tragedy* (1985) by the Belgian Nicole

Small Treasures by Sarah Watt
Courtesy of Hiroshima 96

van Goethem, which won the Grand Prize at Annecy and an Oscar some years back. And to end the program, *Puss in Boots* by Garry Bardin, Russia. After his *Little Red Riding Hood,* he returns to Charles Perrault, this time to the clever cat. Animation with modeling clay—at 27 minutes, you never get bored. Good for the Grand Prize, I hope.

That's it. Our four programs have been shown. The film party is over. Are we, the five members of the selection committee, satisfied? I think so. Of course, as I've already said, there remains a few doubts ... But I've learned that to be or not to be selected is sometimes a little bit of a lottery—and as the president of our jury, Ahi, said: there is always a degree of subjectivity in the selection process, nonetheless we made our choices as honestly and impartially as possible. What remains is the vitality of Animation—its creativity and its youth. I believe I can say that we made a good selection, and good programs. In any case, that's what I heard said often on all sides.

What remains is the vitality of Animation—its creativity and its youth.

As every night, party! This time an ASIFA party on a terrace overlooking the city. Beer, sake, sushi, laughter, emotions, songs. Bruno Edera, the Swiss journalist from Geneva, who made us all laugh to the point of tears with his accent, his stories and his great erudition.

Monday August 26

9:15—it's early for the morning-after-the-ASIFA party. Kathy Rose dances in front of her animations: a total spectacle if ever there was one, which combines influences from many cultures—Egyptian, Indian, Russian, the 1920s ...

Today's the day when everyone makes the rounds to get presents to take home. It's amusing and instructive to see what everyone buys: from a watch you can wear on a finger to a knife specially made to cut bamboo—not to mention the hats, bottles of sake. (Of course, they make sake here in special bottles that when you lift the lid, after five minutes you get hot sake—I'm taking home some of this myself!)

Finally the closing ceremony, the announcement of the prizes—some surprises, some satisfactions. In any case, the ceremony is run to perfection. Sayoko keeps an eye on her whole world: she has incredible energy and vitality, force and gentleness.

Repete by Michaela Pavlatová, Hiroshima's Grand Prize Winner
Courtesy of Hiroshima 96

When she makes her brief closing statement—not forgetting to thank everyone, she is witty, like a little fairy with long curly hair, but behind a microphone, in the middle of a huge stage.

We come to the prizes: almost all the films I thought should won something. The Grand Prize for Michaela Pavlatová and *Repete.* I'm happy for her. I had thought *Grey-Bearded Lion* or *Small Treasures*—but it's the same with juries as with selection committees. But as we talked about it to each other, we realized that all the films had one thing in common: they were not necessarily easy films, but practically all were films that told a story.

And afterwards ... what? Why a party, of course! This one, the last one, where one once again exchanges addresses, where one embraces once again, where one once again drinks a toast to health, to the country, to a friend, and even (since one is in the convivial domain of animation) to an enemy. Bruno Edera tells more of his stories, and Jacques Drouin, too. And Nicole and I are once again weeping with laughter. It's impossible—we'll never be able to leave ... At 2:00 AM, the Japanese, the Austrians, the Australians, the Rumanians, the French, the Dutch (that's me), the Portuguese, the Canadians, the Americans, the Swiss, the Belgians—we sing, discuss a little (more and more vaguely) the future of Animation ... the next festival ... Animation is a lovely country of which I am proud to be a citizen. ... a little tired, but happy.

—Hiroshima, Tuesday, August 27, 3:00 PM.

*Monique Renault is an independent filmmaker based in Amsterdam. Three of her films—*Cheers, La donna e mobile *and* Pas à deux*—were shown at Hiroshima out-of-competition.*

Hiroshima

par Monique Renault

Monique Renault (Photo Wendy Jackson)

Jeudi 22, premier jour du festival

Arrivée hier après avoir survolé la moitié du monde sans en avoir vu grand chose. Si. Taiwan. C'est beaucoup plus grand que je ne l'imaginais. Pour moi, Taiwan c'etait un amoncellement de petits ateliers où les gens s'entassent pour fabriquer des faux Dior, des fausses Rayban ou Adidas … Apparemment ils ont aussi des montagnes et de la verdure.

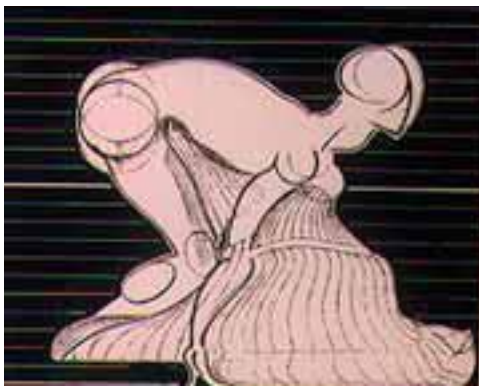
Je suis contente de revenir à Hiroshima. En mai dernier, pour la selection — Ah! la sélection! — j'avais découvert le Japon, la gentillesse des japonais rencontrés dans le travail et par hasard. Et la beauté des iles aux environs. Pour la sélection, ou a vu plus de 1,000. Je n'ose pas dire films — oeuvres — et selectionné 74. Ça fait un grand nombre de déçus et mécontents! Ce qui rend le festival encore plus intéressant pour moi, c'est de voir sur l'écran le resultat de cette difficile gestation et d'entendre les commentaires. Premières impressions cet après-midi.

Primitive Movers de Kathy Rose
Courtesy of Hiroshima 96

Hier soir, à peine arrivée, pas le temps de défaire la valise, réunion des ateliers ASIFA. Retrouvé Sayoko Kinoshita, la directrice du festival, Abi Feijo, David Ehrlich, et ma chère Nicole Salomon, entre autres. Préparation de la présentation de notre dernier workshop collectif à la presse et au public japonais. Thème du workshop "les droits de l'enfant". Résultat plus ou moins heureux. Nous avons ensuite, Abi, Nicole, David et moi redigé un texte pour la presse.

Ouverture du Festival. Dans l'après-midi; projection du premier programme "Best of the World". Beaucoup de monde. L'atmosphère est agréable. Mais le public réagit peu aux films. Revu Joy Street de Suzan Lee Pitt, USA; animation et design superbes. Rainbows of Hawaii de Faith Hubley, USA, que j'aime à cause de sa grande poésie, un charme que peu d'autres artistes possèdent.

Puis enfin, la cérémonie d'ouverture avec ses présentations, remerciements, congratulations et traductions. Raoul Servais fait un speech très apprécié, il parle de la paix et de notre devoir d'artistes à utiliser l'animation pour envoyer des messages de paix alors que la guerre et l'anti-démocratie font rage dans certaines parties du monde. Le Festival s'ouvre sur Triangle d'Erica Rae Russell, UK ; abstrait pratiquement, mais de manière et de style différents. Elle me fait penser à Cathy Rose par sa démarche de mélanger la musique et la danse avec l'animation; je ne vais pas nommer tous les films du programme, seuls ceux qui me reviennent clairement en mémoire. D'ailleurs, à propos de mémoire, c'est étonnant comme je me souviens peu des films. C'est presque une chance! Cela me permet de les redécouvrir. Ex Child de Jacques Drouin, Canada ; un des films de la série de l'ONF pour les droits de l'enfance, contre les enfants soldats; écran d'épingles ; exemple du message porté par Raoul Servais ; Quest de l'allemand Tyron Montgomery ;



Movements of the Body de Wayne Traudt
Courtesy of Hiroshima 96

premier film. Elève de Paul Driessen ; la recherche d'un personnage ; une sorte de Golem en sable ; à travers des mondes en étages de papier, de pierre, de fer, à la recherche de l'eau. Dramatique,

Achilles de Barry Purves
© Bare Boards Productions

mais magnifiquement animé. Le public n'a pas apprécié Jumanji de Joe Johnston, USA ; on nous en a reproché la sélection. Mais je trouve que ce serait une bonne idée d'avoir une sélection spéciale dans les festivals pour les bande-annonces et autres effets spéciaux.

Le merveilleux Achilles de Barry J. C Purves, UK. J'aime sa dramaturgie, son découpage, son courage de faire un film homosexuel. Je trouve que de plus en plus d'hommes savent faire des films traitant de leurs problèmes personnels. Domaine qui était jusqu'alors reservé aux femmes. On disait que les films de femmes parlaient surtout de leur corps. Maintenant les hommes ne sont plus gênés pour parler d'eux mêmes. Effet bénéfique des féministes.

En général le public ce soir réagit bien, plus chaleureusement que cet après midi. Ils sont globalement assez satisfaits de la sélection, à part une personne qui commence à me poursuivre car le film qu'il a produit n'est pas "in" alors qu'il aurait dû. Il parait qu'il y a toujours quelques mécontents qui le font savoir. Sayoko, la directrice du festival, en sait quelque chose.

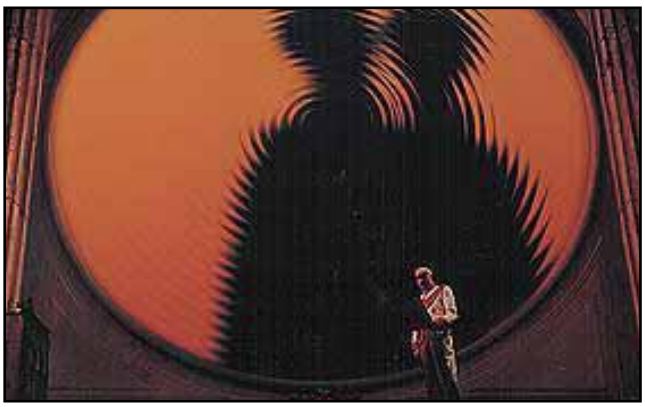
Après la projection, fête. On est accueilli par un concert de tambours japonais. Ils doivent avoir un nom impressionant. Cela relève de la danse en même temps et du rite; le tout pour en fin de compte ouvrir un tonneau de saké. David Erlich et Raoul Servais en font les honneurs, après speechs, traductions, etc. ... Buffet gigantesque de tous les sushis et autres delicatessen imaginables. La fête se termine à minuit. Ici, à Hiroshima, les fêtes se terminent à 23 ou 24 heures.

Vendredi 23

D'abord un café. Tout le monde se retrouve dans le hall du festival. En fait, c'est un hôtel avec deux salles de cinéma, des salles de réunion, un restaurant. On peut pratiquement vivre dans le "Aster Plaza" sans avoir besoin de sortir. C'est dans le hall que tout se passe ; les rendez-vous, les discussions, les photos et interviews. A la différence d'Annecy, atteint de gigantisme, ici il est possible de rencontrer tout le monde. Les projections de compétition ont lieu toutes les fins d'après-midi à 18h30. Dans la journée, des tas de programmes spéciaux. A 9h15, première de notre workshop ASIFA commun dans un programme spécial composé par le festival "Animation by children throughtout the world". La presse est là, beaucoup d'enfants et un très bon public pour une heure si matinale. Sayoko fait les présentations d'usage.

"Les droits de l'enfant" est extrêmement bien reçu. Le programme me parait bien meilleur que quand nous avions fait le montage en Belgique, Jean-Luc Slock — le secrétaire du groupe — et moi. La diversité des techniques, des idées, des musiques, des spontanéités des enfants fait que ces quarante minutes passent vite. C'est très encourageant. On fait bien la différence entre la rigidité des textes écrits par des adultes et l'imaginaire des enfants. Rien qu'à voir ce résultat, l'animation a de l'avenir! Un peu plus tard les studios Disney font une présentation de "computer generated crowd characters in The Hunchback of Notre Dame", pendant qu'ailleurs, Thailande et Sri Lanka montrent l'animation asiatique. Impossible de tout suivre ...

Plus tard dans l'après-midi, Raoul Servais nous fait le plaisir d'introduire Harpya (1979) qui reste toujours surprenant avec son étrange oiseau-femme papier et Taxandria (1995) son long métrage hyper surréaliste. Taxandria est une ville mystérieuse qui n'a ni mémoire ni temps, ni passé ni futur, mais où les habitants ont perdu leur liberté. Mais l'amour entre en jeu et sauve tout, comme d'habitude, et saura détruire la dictature de "Taxandria" et rendre la liberté aux Taxandriais.



Taxandria de Raoul Servais
© BIBO-TV

Les effets spéciaux sont époustouflants, mélangent la vue réelle et l'animation. Pour ma part, je préfère de beaucoup la partie animée.

Après, pour se changer les idées et respirer, ma copine Kine Aune, de Norvège, et moi allons faire le marché. Je retourne à la poissonnerie où j'allais en mai et suis très satisfaite que les gens me reconnaissent. Il faut dire que nous avions comparé, en mai, les différentes façons de pêcher en Bretagne et au Japon et que, ne parlant pas le japonais et eux pas le français, j'avais fait des dessins d'hameçons, de crochets, de cannes à pêche et autres filets... le pouvoir du dessin!

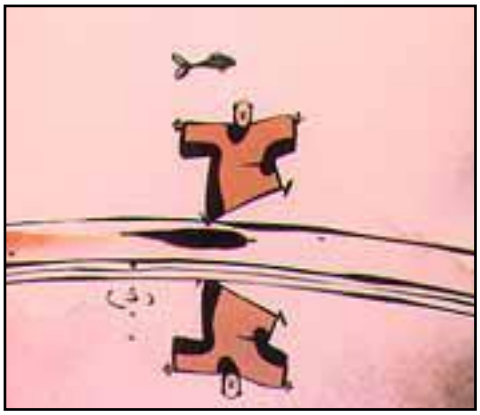
8h30, 2ème programme. S'ouvre sur un de mes films favoris Le Moine et le Poisson de Michael Dudok de Wit. Hollandais qui a travaillé à Londres et réalisé son film en France à Folimage (Valence). J'admire tout dans ce film. La simplicité de l'histoire, un moine et un poisson, mais une philosophie de la joie et de la quiétude. Je l'ai déjà vu plusieurs fois et à chaque fois je découvre un plus. L'animation est faite au détail près; le graphisme — ligne noire à l'encre de chine — le choix du papier, les couleurs des décors, à l'aquarelle, pures et vives — bleus jaunes — le timing, la musique, tout me met en joie. Je le verrais bien dans les prix.

Starbuck's ***Bluenote*** de Ed Bell
Courtesy of Hiroshima 96

Cloks de Kirsten Winter, Allemagne. Moitié live-action, moitié animation. Un genre de documentaire sur la vie et l'oeuvre de la compositeur-pianiste Elena Kats-Chernin. Beaux effets de peinture sur la vue réelle. Image et musique se complètent fortement. Beaucoup de bons films ce soir. Le public est content et cela se sent; on continue... Birds in the Window d'Igor Kovalyov, USA ; Abductees de Paul Verster, UK. Docu-animé. Aussi un de mes favoris pour le palmarès. Curieuse d'avoir la réaction du public, car ce n'est pas un D.A. ordinaire. Mélange d'interviews et d'animation des récits et des dessins. des illuminés persuadés qu'il ont vu des extra-terrestres. Superbe idée originale traitée de main de maitre par le professionalisme de Paul. Le public semble aimer autant que moi. Ce n'était pas évident.

Puis An Artist par Michèle Cournoyer, Canada. Fait partie des "droits de l'enfant" Live-action superposée d'animation. Une jeune fille veut devenir compositeur contre la volonté de son père. Rassurez-vous! elle réussira. Heureusement! Thou Shalt Not Covet Thy Neighbour's Wife par Phil Mulloy, UK. Trait noir à l'encre; grossier et provocateur, à mourir de rire. Libérateur! Et pour terminer, Le lion à la barbe grise par Andrey Khrajanovsky, Russie. Trente minutes de poésie, de pure animation. Un plaisir ému. L'amitié entre le lion Amadeo et son maitre Peretty. Une histoire à la Fellini. Le lion ressemble fort à Andrey lui-même; tout en subtilité et émotions. Déjà vu à Annecy où je pensais qu'il aurait le grand prix. Peut-être ici ? Bien qu'il soit tard, le public reste et aime.

Pour clôre la soirée, fête bien entendu, offerte par les sponsors d'Hiroshima. Fou! Du saké à volonté. Chaleur étouffante. Tout le monde à genoux, sur les talons. A la japonaise. Chacun y va de sa chanson. Je dirige la chorale francophone! J'avais apporté des par-



Le Moine et le Poisson de Michael Dudok de Wit
Courtesy of Hiroshima 96

titions. Grand succès du "petit vin blanc" et "sous les ponts de Paris"!...

Samedi 24

Jour du pique-nique à Mijashima. Tout le monde s'entasse dans des bus, puis dans un bateau pour aller dans une ile en face d'Hiroshima. Visite guidée du Temple ; la grande porte rouge de l'empereur, je ne sais plus lequel. Attention aux daims ; ils ont tendance à tout bouffer. J'ai la mauvaise idée de leur donner des biscuits et ils sont une légion autour de moi, même à essayer de goûter à ma jupe. Ils sont protégés et on n'a pas le droit de leur donner des coups de pied! Midi, barbecue sur la plage. Somptueux. On va se baigner. C'est drôle de voir des gens que l'on voit toujours en robe ou complet-veston tout d'un coup en maillot de bain... Ca a quelque chose d'émouvant! Ils doivent penser la même chose de moi en voyant mes bourrelets! Enfin tout ce monde satisfait et repu, un peu somnolent rentre au festival.

18h30; compétition. Premier film Barflies de Greg Holfeld, Australie. Poupées animées. Deux mouches qui se pètent la gueule dans un

pub. Le parallèle avec les consommateurs est évident. Rafraichissant. Une bonne bande son avec sa cascade de rots. L'Australie a envoyé beaucoup de bons films. Des premiers films, des films d'étudiants qui montrent un grand dynamisme et un avenir florissant. Ils doivent avoir de bons enseignants, là-bas. C'est une école qui monte.

Repete de Michaela Pavlatova, Republique Tchèque. Déjà vu maintes et maintes fois. *Once Again, I'll Salute The Sun* de Mahin Javaherian, Iran. Etonnant ; la paix ; la guerre ; la paix ? Rotoscope; probablement. Je l'avais beaucoup aimé pendant la sélection, et ne suis pas déçue cette fois-ci. J'espère le retrouver au palmarès. *The Country Doctor* de Katarina Lillqvist, Finland. Puppets ; sur une histoire de Kafka. Un peu confuse, difficile à suivre. La bande son est un peu trop poussée; mais l'animation, les poupées sont superbes. *We Lived In Grass,* Andreas Hykade, Allemagne; premier film. Dessin sur papier et cellulo. Graphisme volontairement primitif. seize minutes c'est long, mais ça passe bien. Un film personnel, de même que pour Barry Purves, l'expression inhabituelle d'un garçon qui parle de sa naissance, de la guerre, de l'amour et reproche à son père de lui avoir caché la vérité. Bon pour le palmarès ?

Dimanche 25

Le matin, d'abord écrire, comme tous les matins. Puis shopping avec Kine. On achète des tas de trucs inutiles, bien sûr ... A notre grande surprise, tous les magasins sont ouverts. Business as usual. Quand est-ce que les japonais se reposent?

Pas à deux de Monique Renault
Courtesy of Hiroshima 96

Dans l'après-midi, projection et lecture "Animation Education in the UK" par Richard Taylor. Professeur d'animation en U.K. pendant plus de 25 ans. Vient de sortir une anthologie de l'animation. La salle est pleine; c'est un bonheur. Il montre et explique les films, leur fabrication, le caractère et la carrière de chaque auteur. De An Vrombaut (*Little Wolf*) à Mark Baker (*Le village*) en passant par Nick Park (*Creature Comforts*). C'est tellement intéressant que le programme dure une heure de plus et que tout le monde reste bouche bée, en haleine. Une heure plus tard que prévu, impossible en japonais!

Nos films, à Abi Feijo et à moi. Le public aime aussi. Ouf! Ce n'est pas souvent que j'ai l'occasion de voir mes films sur un si grand écran.

18h30 — compétition. *Gogsogof* de Deiniol Morris & Michael Mort, U.K. Puppets. On est dans la pré-histoire. Une succession de gags, chacun peut y reconnaitre sa propre stupidité, ou bien est-ce dû simplement à la mienne ? Ca va vite, le public réagit à merveille. *The Simpsons'Homer Cubed,* Tim Johnson, USA. Un Simpsons inhabituel, qui passe de la 2D à la 3D, grâce à Pacific Data Images. *Small Treasures* Sarah Watts, Australie, mon film favori. Sarah est peintre d'abord. J'avais déjà vu un de ses films à Annecy, en 91 je crois. Elle utilise de rotoscope mais cela ne me gêne pas. Sarah raconte une histoire intime qui appartient aux femmes comme aux hommes. Les hommes ont la guerre, les femmes la naissance, dit un homme. Jane, l'héroine du film soupire ... Mais l'accouchement fait ses victimes aussi. Le film est tout en subtilité, en finesse et en intelligence des attitudes et des regards, des suggestions. Il n'est jamais lourd et supporté par un commentaire de Jane qui se raconte, raconte la souffrance et la solitude, sans être moralisateur et pleurnichard. Un film, dans toute sa conception et son animation. Pour moi, c'est un prix. Peut-etre le grand prix.

Gagarin d'Alexij Kharatidi, Russie. Parfait dans sa conception. Rien de trop long. Merveilleuse animation traditionnelle, crayon sur papier. Et drôle. Une chenille qui ne veut plus devenir papillon. Le public rit aux éclats. On le retrouvera sans doute au palmarès. *Hand in Hand*, Lasse Lars Person, Suède. Quatre minutes de dessins animés. Me fait penser de loin aux trois grâces (*Une Tragédie Grecque,* 1985) de la belge Nicole Van Goethem qui avait eu un grand prix à Annecy et un

Small Treasures de Sarah Watt
Courtesy of Hiroshima 96

Oscar. Et pour terminer, *Puss in Boots* de Garry Bardin, Russie. Après son chaperon rouge, il récidive avec Charles Perrault. Cette fois, c'est *Le chat botté*. Animation de pâte à modeler. Vingt-sept minutes et on ne s'ennuie pas. Bon pour le palmarès, j'espère.

Et voilà. Nos quatre programmes se sont égrenés. The film party is over. Tous les cinq, nous les membres du comité de sélection, sommes-nous satisfaits? Je crois que oui. Bien sûr, comme je l'ai déjà dit, on reste avec quelques doutes ... Mais j'ai appris que d'être ou non sélectionné parfois cela relève de la loterie, et comme a dit Abi, notre Président de comité, il y a toujours un degré de subjectivité dans le procédé de sélection, mais nous avons fait le choix aussi honnêtement et impartialement que possible. La chose qui reste, c'est la vitalité de l'animation, sa créativité et sa jeunesse. Je crois pouvoir dire que nous avons fait une bonne sélection et une bonne programmation. En tous cas, c'est ce qu'on nous a dit de bien des côtés.

Comme tous les soirs, party! Cette fois, ASIFA party sur une terrasse dominant la ville. Bière, saké, sushis, rires, émotions, chansons. Bruno Edera, le journaliste suisse de Genève qui nous fait pleurer de rire avec son accent, ses histoires suisses, et sa grande érudition.

Lundi 26

9h15. C'est tôt pour un lendemain de ASIFA party. Kathy Rose danse devant ses animations. Spectacle total s'il en est, qui combine des influences de plusieurs cultures, égyptiennes, indiennes, russes, des années 20.

C'est le jour où chacun va faire ses courses pour rapporter des cadeaux à la maison. C'est drôle et instructif de voir ce que chacun a acheté. De la montre à passer au doigt au couteau spécial pour couper le bambou, sans compter les chapeaux, bouteilles de saké bien sûr. Ici ils font du saké en boite de conserve et quand on retourne la boite et enlève le couvercle, après cinq minutes on a du saké chaud. Je vais en rapporter moi aussi.

Repete de Michaela Pavlatová, Grand Prix Hiroshima '96
Courtesy of Hiroshima 96

Enfin, la cérémonie de clôture. Annonce et remise des prix. Des surprises et des satisfactions. De toutes façons, la cérémonie est réglée à la perfection. Sayoko surveille tout son monde. Elle est incroyable d'énergie, de vitalité, de force et de gentillesse. Quand elle fait son bref discours de clôture, sans oublier de remercier tout le monde et chacun, elle est drôle, toute petite fée aux longs cheveux bouclés. Seule derrière un micro, au milieu de l'immense scène.

Revenons aux prix: presque tous les films que j'avais en vue ont eu quelque chose. Le grand prix pour *Repete* de Michaela Pavlatova. Contente pour elle. Moi, j'y voyait ou *Le lion à barbe grise* ou *Small Treasures*. Il y va des jurys comme des comités de sélection. Mais lorsque nous en reparlons entre nous, nous apprécions le fait que tous ces films ont une chose en commun, pas forcément des films faciles mais pratiquement tous racontent une histoire.

Et puis après... quoi? Mais la fête bien sûr; celle, la finale, où l'on échange encore plus d'adresses, où l'on s'embrasse encore plus, où l'on boit encore plus de verres à la santé d'un pays, d'un ami ; on est dans la convivialité de l'animation. Bruno Edera y va à nouveau de ses histoires, Jacques Drouin aussi. On se retrouvve Nicole et moi à nouveau à pleurer de rire. C'est impossible ; on n'arrive pas à se quitter... A deux heures du matin, le Japon, l'Autriche, l'Australie, la Russie, la France, la Hollande — moi donc — le Portugal, le Canada, les USA, la Suisse, la Belgique, nous chantons, discutons un plus, de plus en plus vaguement d'ailleurs, de l'avenir de l'animation... du prochain festival... L'animation est un beau pays dont je suis fière d'etre citoyenne... un peu fatiguée mais heureuse.

Hiroshima, mardi 27 août 1996, 15 heures

Monique Renault est une réalisatrice independante basée à Amsterdam.
Trois de ses films ont ete présentés a Hiroshima cette année : Cheers, La Donna e Mobile *et* Pas a deux..

Images From Hiroshima '96

by Wendy Jackson

The International Animation Festival in Hiroshima is often referred to as the most organized animation festival in the world, and for good reason. Every screening, symposium, publication, party, exhibition, press conference and ceremony of the festival was expertly timed, translated and presented by a dedicated group of staff members and volunteers. For details on specific programs, please read Monique Renault's personal account of the week's events elsewhere in this issue.

What is really so unique about Hiroshima is its simultaneous dedication to the art of animation and the promotion of international peace. For five days and nights, films and people from 53 countries around the world joined together in a city which has rebuilt itself in the name of peace. Festival director Sayoko Kinoshita notes that, "We chose Hiroshima [for the festival location] because it has a certain power. Visitors cannot be here without thinking about the preciousness of peace."

The following photos highlight some of the people and events that made this festival so memorable.

Sayoko and Renzo Kinoshita (Japan).

Photo by Wendy Jackson

Wendy Jackson is a Sales Representative for Animation World Network. Previously employed as General Manager of the International Animated Film Society's Los Angeles chapter (ASIFA-Hollywood), she coordinated events such as the 1995 Annie Awards and the 1996 Animation Opportunities Expo.

Kihachiro Kawamoto, Vice President Hiroshima '96.

Photo by Wendy Jackson

Hubert Tison (Canada), Jean-Luc Xiberras (Annecy Animation Festival, France) Georges Lacroix (Fantôme, France) and Nicole Salomon (A.A.A., France) at Friday night's party.

Photo by Wendy Jackson

Virginia Bacheler & Skip Battaglia (USA).

Photo by Wendy Jackson

Nicole Salomon (France) and Monique Renault (Netherlands) taking a break between screenings.

Photo by Wendy Jackson

Wendy Jackson gets Lappy happy in Hiroshima. The festival's animated mascot, Lappy, has a name derived from the combination of the words "love", "peace" and "happy."

Courtesy of Wendy Jackson

Front row, left to right: Oksanna Cherkassova with daughter Jena (Russia), Sarah Watt (Australia), Robert Gudan (Australia), Jacques Drouin (Canada) & Hironori Terai (Japan). Center row: Garry Bardin (Russia), Kathy Rose (USA), Sayoko Kinoshita (Japan), Raoul Servais (Belgium) & Borivoj Dovnikovic (Croatia). Rear: Andrej Khrjanovsky (Russia), Hubert Tison (Canada), Georges Lacroix (France), Yoichiro Kawaguchi (Japan) & David Anderson (UK).

Photo by Wendy Jackson

FESTIVAL REVIEW

Anima Mundi

by William Moritz

William Moritz with the Anima Mundi Festival Director, Marcos Magalhães
Courtesy of William Moritz

The fourth international Anima Mundi animation festival took place in Rio de Janeiro August 16-25, 1996, overlapping a bit with Hiroshima. Unlike the rather hectic pace and nervous business rivalry of the older and bigger festivals, Anima Mundi offers a relaxed and user-friendly atmosphere for discovering and enjoying animation.

Barry Purves with his puppets at Anima Mundi
Photo by William Moritz

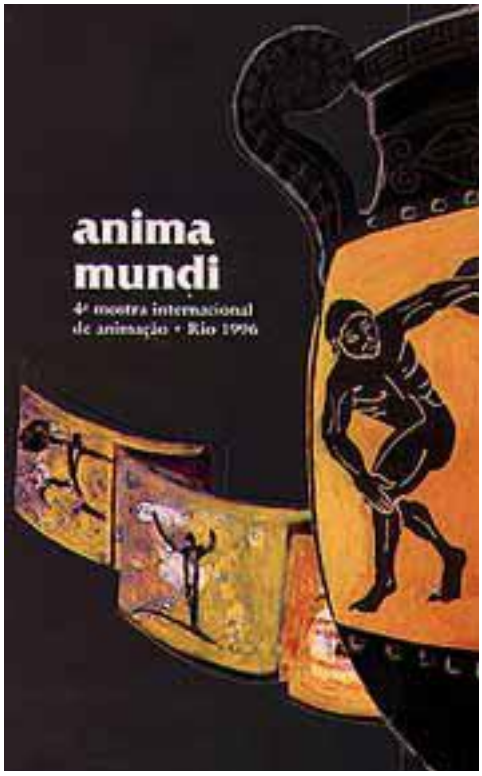
Naturally, it is rather hard to separate the event from the city of Rio, which is one of the most dazzling places, with its perfect weather, beautiful beaches, exotic Amazonian fruits and vegetables, romantic 18th and 19th century buildings sandwiched between modern skyscrapers and expansive parks. And the fabulous Carmen Miranda Museum, with her astonishing shoes, jewelry and hats on display together with movie stills and snapshots showing them in their original setting. Carmen's sister Aurora (whose animation credentials include singing and dancing with Donald Duck in Disney's Three Caballeros) regaled us with anecdotes about Walt and Mary Blair staying at the Hotel Gloria (where the festival guests also stayed), and she attended screenings, where she showed good taste by pronouncing Barry Purves' Achilles exquisite.

Guests, Screenings, etc.

The guests at previous Anima Mundi festivals included Frédéric Back, Joan Gratz and Jan Svankmajer. This year, in addition to Barry Purves, with his very hand-made puppet films, a seminar on computer graphics brought Bill and Susan Kroyer, Henry Anderson, Jane Flint DeKoven and Carlos Saldanha (who offered workshops), and portfolio screenings by companies such as Digital Domain, PDI, Pixar and Rhythm & Hues.

One could see everything leisurely, a few things each day, and still enjoy all the other delights of the festival.

Screenings are held in four state-of-the-art theaters housed in the Bank of Brazil and Post Office headquarters, large buildings across the street from each other, which also permanently house an arts bookstore, art galleries, a cafe, tea room and a restaurant. The huge lobby of the Bank of Brazil was set up as an animation school, tended by real animation students, where you could try out drawing-on-film or paper, clay modeling, or computer animation and see the results played back on monitors (or in the case of the drawn-on-film, on an "antique" moviola). One of the galleries displayed the excellent exhibition Animagia, 100 Years of Animation, borrowed from Annecy. It began with an uncanny life-sized automaton of Émile Reynaud projecting his Théâtre Optique of Poor Pierrot in 1892 and included models of most animation techniques (pin-



screen, scratch-on-film, paint-on-glass, etc.) up to computer graphics. As a parallel, I presented two two-hour

The Jeweled Mountain by Abdollah Alimorad
Courtesy of Anima Mundi

programs of films tracing masterpieces of animation over the last 90 years.

Competition Screenings

The competition screenings included some 60 films from 20 countries, with an enormous variety ranging from Dave Borthwick's harrowing hour-long The Secret Adventures of Tom Thumb to the hilarious two-minute Dutch cartoon Safe Sex—The Manual, from Igor Kovalyov's dark surrealist vision Bird in the Window to lyrical abstractions such as Clive Walley's Divertimento No. 3, Aleksandra Korejwo's Carmen Habanera and Amy Alexander's beautiful computer-graphic Unbroken Pieces. Prizes, including a $1,000 first place, were awarded entirely on the basis of audience vote—a ballot came with each admission ticket. All of the competition programs were screened seven times, at least once in the afternoon, once in the evening, once on a weekday, once on a weekend. This meant that one could see everything leisurely, a few things each day, and still enjoy all the other delights of the festival and Rio. The grand prize, not unexpectedly, went to A Close Shave, but second place was awarded by the audience to Michaela Pavlatova's Repete, a much more experimental work. Third place went to John Dilworth's 7-minute cartoon The Dirty Birdy, which successfully recaptures and updates the Tex Avery/Warner Bros. formula. The best children's film award went to a magnificent half-hour Iranian film, Kuh-e Javaher (The Jeweled Mountain), which rivaled the golden-age Czech puppet films in its elaborate detail and truly cinematic storytelling. The Busby Berkeley "Blue Sky" musical cockroach number from Joe's Apartment also received many votes, even though it appeared on an informational computer-graphics program rather than in competition.

The most touching event of the festival was a screening of a fine Brazilian film, The Eight-Pointed Star by the elderly Fernando Diniz, who spent many years in a mental institution, and whose drawings and clay animations were documented on film by the Friends of the Museum of Images of the Unconscious. Diniz's artwork is truly imaginative and interesting in its own right, and the time-lapse footage of him painting is fascinating. The film had just won an award at another festival, and he received the trophy at Rio in the presence of his long-time doctor, now an ancient woman in a wheel-chair, and a wildly enthusiastic audience.

Limbo by Bériou
Courtesy of Anima Mundi

William Mortiz teaches film and animation history at the California Institute of the Arts.

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SIGGRAPH 96

by Kellie-Bea Rainey

SIGGRAPH, held between August 4-9, at the Morial Convention Center, in New Orleans, is the world's largest and most prestigious computer technology event dealing with computer graphics and interactive techniques, of which animation plays a major part. The annual conference is put on by what was once known as the Association for Computing Machinery's Special Interest Group on Computer Graphics (i.e., SIGGRAPH). This year marked the 23rd running of the big daddy of all computer graphic conferences, which acts as a showcase for all the newest and greatest achievements in computerized visual arts, special effects and animation. This is a serious gig I tell you, nothing to take lightly! But through the heavy breakthroughs in technology and the advancements in software on display there is also plenty of partying as well. (The address for SIGGRAPH's conference site is http://www.siggraph.org/conferences/siggraph96.)

SIGGRAPH 96 showroom floor.
Photo by Kellie-Bea Rainey

Kellie-Bea Rainey and Doug Cooper at K-Paul's restaurant.
Courtesy of Kellie-Bea Rainey

I've been going to SIGGRAPH since 1993, and I have been more and more active since my first year. Each year there is more to see and experience. Sure there's the new advancements in the technologies, this is expected, but there are educational demonstrations, courses, papers and panels. For instance, I went to Pixar's course on the "Making of Toy Story," where the production team talked about how they did problem solving and made creative "cheats" to reach their expected results. This sharing of creativity and learning curve ingenuity were invaluable and is widespread throughout the SIGGRAPH experience, and one major reason I attend each year.

Of Bayous and Gorrillas

SIGGRAPH goes into all aspects of computer visual mediums, it does more than provide a realm for large entertainment companies. The technology of computer graphics floods the likes of Education and Research. In the Digital Bayou this year you could see how technology helps in, for example, Telemedicine and Distributed Scientific Visualization of Ocean Models. These are intriguing and quite refreshing to see, especially if you are in a specific industry and most of your projects are similar in production.

Hands-on is a commonalty during the convention and one of my favorite venues for this integration is the Gorilla Gallery. Here you could bring or make images with the help from other artists in attendance. It's an exciting share and share alike type of atmosphere where one can both tap into others' creativity and collaborate.

The exhibition floor itself seems to expand exponentially each year to accommodate the explosive growth within the field. As I walked the floor, there seemed to be a slightly different approach to many of the booths. There were more small hands-on instructional areas and smaller group discussions and presentations this year. There was one company that had a schedule of unique event showings and discussions every half hour for every day they were there on the floor. This feeling of schedule and choice is

The technology of computer graphics floods the likes of Education and Research.

All lined up for Disney's SIGGRAPH party held at an old convent in New Orleans.
Photo by Kellie-Bea Rainey

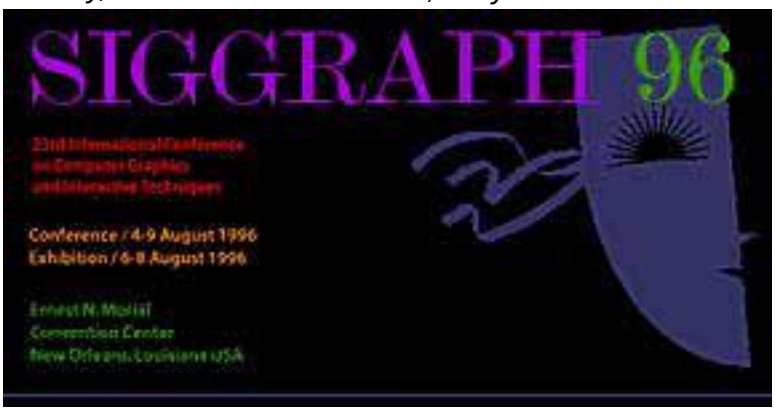
rarely found on an exhibit floor, and very exciting trying to fit-it-all-in.

I noticed a lot more user-friendly applications this year. It used to be a general rule of thumb that if you were an artist then you were probably not computer literate, and if you weren't a computer engineer you probably weren't an artist. But since high end software has been getting easier to use and many high-end products are now available for the home computers, the bridge between artist and computers is becoming less and less intimidating. I believe there will be a considerable narrowing of this gap next year just based on all the new applications coming out for the Windows NT platform. I'm sure many of these packages will be on display at SIGGRAPH 97 in Los Angeles. I can't wait. Say, maybe I'll even try one.

Noticed in Passing

Some other things I noticed in passing this year. For one, there seemed to be a lot more women both attending and contributing to the conference than in previous years, which was very encouraging. I also noticed the massive volume of inner convention center and outer convention center activities. There were large hands-on venues like The Bridge held on and off-site. There were also smaller activities every day and night held in both convention center rooms and local hotels. So, no matter where you were staying, you could check at your front desk to see what types of SIGGRAPH activities were going on there. These hotel events were generally sponsored by separate companies. (For example, Industrial Light & Magic hosted screenings and discussions at the Hilton Riverside.) Apart for these activities there was SIGGRAPH's own Electronic Theater, which is the showcase for new technology and is a must see.

As each day went by, there were huge parties to go to. Some were by invitation only (mainly for large company recruitment), but there were others for anyone and everyone. Most of them, considering we were in New Orleans, went on until dawn.



One morning I came back from one of these parties to find that I had only two hours until the keynote address. This year's speaker was Douglas Adams, the author of The Hitchhikers Guide to the Galaxy. Knowing if I tried to sleep I'd probably miss him, I made my way over to the convention center to find a ton of people moving into the main presentation hall. Never had I seen so many attendees so enthusiastic about a keynote speech, which I have to admit was most excellent!

Some of the drawbacks to such an exciting week-long conference are not really so bad. There is the lack of sleep, but hey SIGGRAPH is only once a year. Another is that you just couldn't do everything. I should know it's not doable, because I really tried to do just about everything possible each day and night. The last "drawback" is the restricted amount of time spent on your email, cellular phone or pay phones. There was just so much to do, see, and get involved with that if you wanted to communicate and share your experience, it was to your benefit to do this directly with anyone and everyone at the conference.

Most of the parties, considering we were in New Orleans, went on until dawn.

Overall, this year's conference was one of my favorites, but then again I'm addicted and I say that each year.

Kellie-Bea Rainey has been in the entertainment industry for four years. She has working in visual special effects for many top feature films. She has also worked in animation (traditional and computer 2D and 3D), including interactive multimedia and online environments as a production coordinator, production manager and as a producer.

The Cockroaches of Joe's Apartment

by John R. Dilworth

Author John Berger has observed that the only other living things that will survive alongside human evolution will be those which humans eat (like cows and chickens) and the cockroach. As Ralph, the lead cockroach in John Payson's unconventional feature film, Joe's Apartment has prophesied, after the bomb drops, roaches will rule the world. The idea of using the most universally loathed insect as a means to examine the landscape of human relatedness to other humans and the world they inhabit, questions the belief of human vitality and longevity. As a species, we are extremely vulnerable to our environment and the condition of the environment is directly related to our degree of vulnerability. We are living in an apartment subject to nature's will of continuing our lease.

Joe's Apartment was inspired by Payson's 1992 short of the same name that aired on MTV. It represents the cable network's first venture into feature films (the second is the to-be-released Beavis and Butt-Head this fall) and continues a trend of developing material already designed for one medium for all mediums. (Does television programming make for feature film material?) The film was written for the screen and directed by Payson who, at the time of the original short, was MTV's director of on-air promotion and animated I.D.'s. After devoting over a year to writing the script, the film spent another year in production, including shooting the live-action, stop motion and CGI elements. It stars Jerry O'Connell (Sliders) as Joe, Megan Ward (Party of Five) as the love interest, Lily, and Robert Vaughn (The Man From U.N.C.L.E.), the corrupt Senator with a fetish for his daughter's costume jewelry among other things.

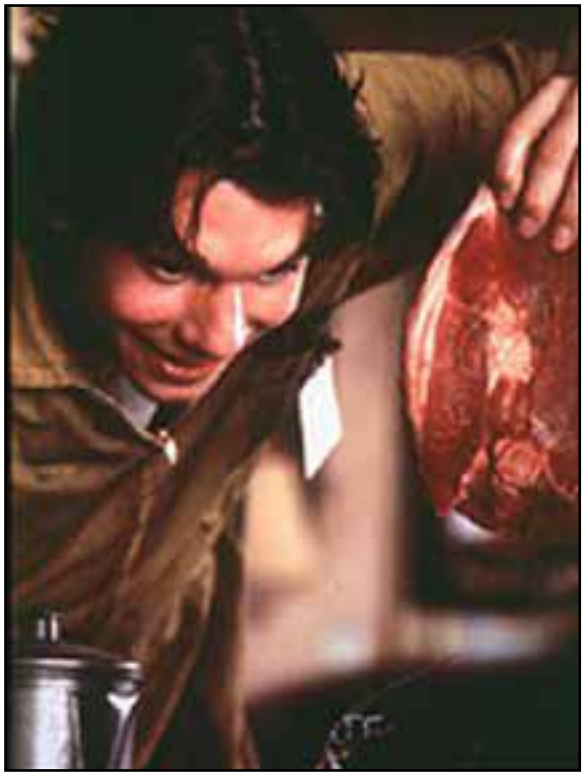
The cockroach buddies in ***Joe's Apartment*** created by Blue Sky Productions
© Geffen Pictures

The film tells the story of a young man who moves from the Midwest to the Big Apple and lucks into a rent-controlled, tenement apartment in the East Village, whose tenants include 50,000 cockroaches. The building, however, sits on the site of a proposed prison. Joe falls in love with a privileged girl who loves flowers and whose father (the Senator) is involved with criminals who want to tear down the building. With the aid of the cockroaches the building is turned into a veritable paradise and the lovers live happily ever after.

We are living in an apartment subject to nature's will of continuing our lease.

An Uncompromising Point of View

The real stars of the film are the



Joe's Apartment
© Geffen Pictures

cockroaches—from the opening title sequence where a cockroach is perched on the very top of the Statue of Liberty's torch to the final display of human care the cockroaches display for Joe. In what turns out to be a genuine voice demonstrating man's indifference to other living things, especially insects that infest your home, Payson presents an uncompromising point of view. "Oceans Becoming Watery Deserts" reads a Geneva newspaper headline. And there are countless other examples of how human existence on the planet has decidedly changed the way all life co-habitats. In Joe's Apartment, the cockroaches turn out to be the most uncivilized of civilized beings. They represent a community committed to the survival of the species, but not through the elimination of other species as the human species is famous for. The film characterizes the insensitivity and necessary obviousness of human existence through various demonstrations of shootings and muggings that occur right in front of Joe. There is even a scene where Joe, after stumbling out of a burning building, is lying on the street smoldering and two pedestrians walk right over him, unimpressed. Joe soon learns that it is part of a normal day in the city—something one lives with. And living with that kind of violence and inhumanity is better than living with bugs in your home.

The cockroaches turn out to be the most uncivilized of civilized beings.

Early on in the film, the distrust and resentment the roaches feel toward humans is clearly established. "Another stupid human," says one cockroach. But the roaches do not discriminate—they are not racist. They fully embrace Joe after he eats a stale piece of toast where a cockroach once stood, accepting him on the understanding he is not one of them, but is similar enough to be one of them.

Despite their difference in size, Joe and the cockroaches live quite well together, discovering the new opportunities their relationship offers. This theme was made famous by Jonathan Swift in Gulliver's Travels, which Payson pays homage to when Joe finds himself tied down by the roaches the same way Gulliver was by the Lilliputians. And it is a direct comparison between the interpretation of "little people" and cockroaches that Payson is making. The terms virtually mean the same. Both species are squashed and the less seen the better. Are the poor and low income families living in tenements not seen as undesirable insects subject to the desires of housing committees lobbied by developers wanting to profit from gentrification of a neighborhood?

Rebirth and Hope

Payson, who continues to live in New York's East Village believes strongly that good things grow from rubble. Near the film's end, a once promising garden that was destroyed is suddenly transformed into an even better paradise. A fantasy element only possible through the cinema, it underlines the director's sense of enchantment with rebirth and hope.

The cockroaches in Joe's Apartment are avatars for humans. They watch a TV program called Alternative Life with Charlie Roach. Charlie, a cockroach, hosts a table discussion with a city pigeon, a squirrel and a rat. The discussion breaks down and feathers and fur begin to fly, prompting the host to implore, "Can't we all get along ...?" (a little reminder of the Rodney King incident that continues to illustrate the self-righteousness of those with power and influence over the less well off).

Payson's cockroaches are examples of smart and successful living. They are incredibly resourceful, supportive and adaptable.

Payson keenly observes the lack of understanding that exists between different cultures. When it comes to human behavior, contemporary TV shows rely on pulling aside the curtain of truth when it comes to human behavior. The irony here is that city animals and insects live hard lives as well, but

do not exceed the interest of television executives.

It is interesting to note the characterizations of the cockroaches in the film. They are predominately male, healthy and heterosexual—they shout macho phrases and thrust their pelvises in the hopes of getting a woman's attention. They cannot only talk, but can also sing and dance (nearly every style of music is covered from funk and country and western to gospel). It is like visiting a cockroach Animal House. The roaches live to have fun, and to them life is one long party. Many of the party scenes amidst decomposing waste, empty beer bottles and dirty socks represent a standard of living that is associated with the poor, and the poor in this case have no fear of the future. In many ways, the scene can be compared to the oil paintings of Brueghel, where 16th century pagans celebrated life in much the same way the roaches do in Joe's Apartment. Interestingly, the Black Plague, long believed to have its origins in the poor communities of Europe, was spread by insects and rodents.

Payson's cockroaches are examples of smart and successful living. They are incredibly resourceful, supportive and adaptable. When Joe attempts to flush them down the toilet, the roaches begin surfing the wave. And it is this observation of turning a bad situation into a good one that reinforces the theory of survival of the fittest, challenging the belief that the human race is the dominant one. Ironically, it is the cockroaches who aid the survival of a human (Joe) when he is threatened by others of his species.

Anatomically Correct and ...

Joe's Apartment
© Geffen Pictures

Technically, the execution of the cockroaches is very well done. In a decade when special effects dominate the box office, Joe's Apartment stands alongside the best, including Twister and Independence Day. The CGI animation of the insects was done by Blue Sky Productions in New York. Chris Wedge was the director of animation and his team worked from storyboards created by Payson and Dan Shefelman. The design of the roaches required actually reproducing the anatomy of a cockroach. Small liberties were taken to give the designs more flexibility when animated, but the final composited product results in convincing the audience they're not watching CGI.

With 14 artists, Blue Sky created 200 shots requiring CGI—the longest shot took one-and-a-half months to complete and it was only five seconds long. In order to scatter hundreds of cockroaches at one time, the company created a program that enabled them to duplicate a cockroach as many times as needed to follow a determined path, called flocking software. Also of note are the two stop motion shots created by Peter Wallach and Fly Films in New York. To fill in the total effect, "roach wrangler" Ray Mendez brought in several thousand live cockroaches.

As Federico Fellini has said, "A good picture has to have defects. It has to have mistakes in it, like life, like people." Joe's Apartment is the first film of a young director who thinks and feels, and the first film of a company exploring new markets. Payson survived a creative and management task few are capable of and many are willing to attempt with less spirit. The results are unpredictable and promising. Payson wants to make people laugh and have a good time watching his films, just as his cockroaches do. What more can one ask of humans?

John R. Dilworth is a New York based independent filmmaker whose recent short animated film, The Chicken From Outer Space, *was nominated for an Academy Award.*

DESERT ISLAND SERIES

Be sure to bring a power source for TV!

by Frankie Kowalski

When I reflect on autumn and what it means to me, I think of the season's beauty, fuzzy sweaters, kid's lunch boxes (with plenty of twinkies), and what I look forward to most—the new toons to hit the tube! International Television is this month's focus, so I spoke to the executives that graciously make it happen day in and day out: Clare Kitson, Commissioning Editor for Animation at Channel 4 in the UK; John Coates founder of TVC, in London; Gerry Travers, Marketing and Distribution Manager for Energee Entertainment, in Sydney; Fred Seibert, President, Hanna Barbera and Phil Roman, President, Film Roman, both in Los Angeles.

Clare Kitson's top 10 picks...OK, she couldn't resist—12 picks....

1. *Some Like It Hot* by Billy Wilder
2. *The Major and the Minor* by Billy Wilder
3. *One, Two, Three* by Billy Wilder (a big Wilder fan as you see)
4. *Singin' In the Rain* by Gene Kelly and Stanley Donen
5. *The Lady-Killers* by Alexander Mackendrick (the only British entrant, how sad)
6. *The Lady With the Dog* by Joseph Heifitz
7. *No End* by Krzysztof Kieslowski
8. *The Street* by Caroline Leaf
9. *The Big Snit* by Richard Condie
10. *The Tale of Tales* by Yuri Norstein
11. *The Wrong Trousers* by Nick Park
12. *The Cow* by Alexander Petrov

Crapston Villas
Courtesy of Channel4

John Coates'...

"We grew up at TVC making TV commercials—nearly 1,500 of them— and it wasn't until we made The Yellow Submarine that I realized that it was really fun to entertain people. By Christmas this year, we will have completed one cinema feature, two TV features, and thirteen half-hour TV specials in the past fifteen years. Hopefully they will have entertained millions of people around the world and we have certainly had a lot of fun making them."

1. *The Go Between* by Joseph Losey
2. *Au revoir les enfants* by Louis Malle
3. *Blow Up* by Michelangelo Antonioni
4. *North by Northwest* by Alfred Hitchcock
5. *Casablanca* by Michael Curtiz
6. *Seven Samurai* by Akira Kurosawa
7. *Pinocchio* by Walt Disney
8 *The Man Who Planted Trees* by Frederic Back
9. *Granpa* by Dianna Jackson
10. *The Wrong Trousers* by Nick Park

The Yellow Submarine
© TVC-London

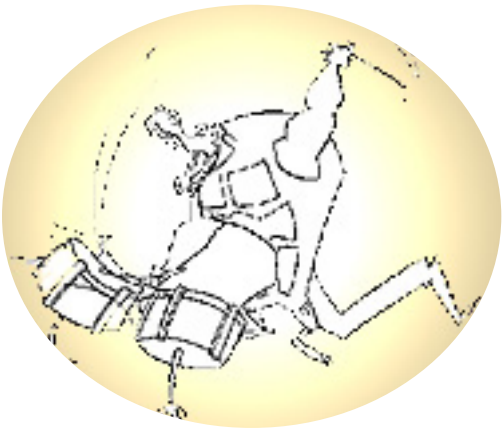
Gerry Travers'...

1. *The Wizard of Oz* by Victor Fleming
2. *The Manchurian Candidate* by John Frankenheimer
3. *Snow White and the Seven Dwarfs* by Walt Disney
4. *Crocodile Dundee* by Peter Faiman
5. *F Troop* (series) produced by William T. Orr & Hy Averback
6. *Fritz The Cat* by Ralph Bakshi
7. *The Jungle Book* by Walt Disney
8. *Droopy* cartoons by MGM

Fred Seibert's...

"Working with cartoons has been amazing. The talented animators and the people who support them are the best kind of colleagues to have. Traveling around the world and watching people laugh with films I've been lucky enough to touch is one experience that can not be duplicated."

1. *Rock n Roll High School* by Alan Arkush
2. *Car Wash* by Michael Schultz
3. *Bringing Up Baby* by Howard Hawks
4. *The Godfather* (all three) by Francis Ford Coppola
5. *The Dick Van Dyke Show* (series) produced by Carl Reiner
6. *Missing* by Costa Graves
7. *A Hard Day's Night* by Richard Lester
8. *Looney Tunes* by various directors
9. *North by Northwest* by Alfred Hitchcock
10. *The Fugitive* (series) produced by Quinn Martin



Brian at the drums, from
Crocadoo.
© Energee

Phil Roman's...

1. *Bambi* by Walt Disney
2. *The Wizard of Oz* by Victor Fleming
3. *It's A Wonderful Life* by Frank Capra
4. *Some Like It Hot* by Billy Wilder
5. *Singin' in the Rain* by Gene Kelly and Stanley Donen
6. *Pinocchio* by Walt Disney
7. *Doctor Zhivago* by David Lean
8. *Who Framed Roger Rabbit* by Robert Zemeckis
9. *Roman Holiday* by William Wyler
10 *The Last Emperor* by Bernardo Bertolucci

AWMag Comics

DIL NEWS
THE DIRDY BIRDY™
© DTL '96
FERGURINA. COME WITH ME TO BUY THE NEWSPAPER.
NO!
PLEEEZ! I DON'T WANT TO WALK ALONE AT NIGHT.
I HATE NEWSPAPERS
WON'T YOU COME WITH ME? I DO LOTS OF THINGS FOR YOU.
DON'T DO ANY MORE THINGS FOR ME.
AAAAAAH... HAH-HAH-HAH
... THE T.V. SECTION IS MY FAVORITE.
NEWS

The Dirdy Birdy by John R. Dilworth

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NEWS

Fall TV Season: *News on the coming animation season on American television is found in Pamela Schecter's article, "TV's Fall TV Lineup," appearing among this issue's feature articles.*

Arab-Americans Set Disney Protest. *Leaders of the American-Arab Anti-Discrimination Committee (ADC) angered by what they see as the Walt Disney's Co.'s "blatant racism," say they will stage "simultaneous protests" outside Disney's Burbank lot, Disneyland in Anaheim and DisneyWorld in Orlando in August. ADC officials are incensed over what they call a continuing pattern of "Arab bashing" in such Disney releases as Aladdin and Return of Jafar. They are also angry that Disney has allegedly not kept its word to consult with them whenever a Disney movie features Arab or Arab-American characters. According to ADC spokesman Donald Bustany, "Disney's TV animation division has complied with that agreement, and we've been working with them in a very efficient and amiable way, but management did not bother to spread the word and tell other divisions." Disney has not returned Bustany's calls, "I don't know why they are doing this, but we've got to wake them up. Maybe this protest will help."*

In the meantime, Disney's Aladdin and the King of Thieves, the company's second made-for-video sequel to Aladdin, was in second place on the rental charts according to VSDA VidTrac. While having a sell-through title be one of the top rental titles is not that common, it is much rarer for this to happen for a made-for-video title.

Fox Children's Network Appointments. *Maureen Smith was named vice president of planning and program scheduling, where she will work with Fox Children's Network and other Fox divisions on strategic planning of the service in the U.S. and abroad. Donna Cunningham, previously a vice president of Hanna-Barbera Inc., has joined FCN as vice president of business affairs, where she will oversee all negotiations and supervise business relationships between the service and its program suppliers, production companies, talent and ancillary businesses.*

Global Recruiting. *Fewer than a dozen institutions throughout California train computer animators for work in entertainment, but The Hollywood Reporter recently checked with local visual effects operations produced the names of several out-of-state schools whose graduates increasingly are being recruited as well. They include: Rochester (NY) Institute of Technology; Massachusetts Institute of Technology; Rhode Island School of Design; Ringling School of Design in Sarasota, Florida; Pratt Institute in Brooklyn, NY; the School of Visual Arts in New York; and Texas A & M University, in College Station, Texas. In Canada, students from Sheridan College in Oakville, Ontario, a favorite of mainstream animation houses are also being sought after.*

The following items are from AWN's August 7, 1996 email news flash:

Nickelodeon Movies Unveils First Feature Film Slate. *Following up the release of Nickelodeon Movies' first feature effort—the live-action Harriet the Spy last month (accompanied by Craig Bartlett's animated short, Hey Arnold)—the company announced a slate of three animated films now in development. The highest profile title is certainly The Stinky Cheese Man, based on the best-selling children's book by Lane Smith and Jon Scieszka. The book features various off-the-wall versions of classic fairy tales; right now, the plot of the film seems to center on how Jack (of Jack and the Beanstalk) creates a stinky cheese man to repel the giant, but instead creates havoc in fairy tale land. The film will utilize cut-out animation, somewhat in the manner of the dream sequence in "James and the Giant Peach," for which Lane Smith helped design.*

Also on Nickelodeon Movie's animation agenda is a feature version of their long-running TV series, Rugrats, which chronicles the world from a baby's point of view, to be made by Klasky Csupo. The film which has been in development for some time, will be Klasky Csupo's first feature effort. Finally, there is Kogny, which is created by and will be produced by Doug Lawrence (who worked on Nickelodeon's Rocko's

Modern Life). This comedy deals with the struggles of Krogny, a dog who becomes a fugitive after he is falsely accused of murdering the Mayor's cat. He returns, disguised as a human, in an attempt to solve the crime.

Snowden And Fine Sign With Warner Bros. Warner Bros. Feature Animation has signed a two-year, first-look deal with London-based directors Alison Snowden and David Fine. The pair, known for such Academy Award nominated shorts as *George and Rosemary*, *Special Delivery* and the Oscar winning *Bob's Birthday*. The deal will give Warners the option to develop and produce any idea the pair may come up with. The films, which Warners said will not necessarily be aimed at children, will be made at either the company's London or Glendale studios, rather than in Snowden and Fine's facility in London, which is considered too small to handle a feature-length project.

The Hearst Corporation And The Cisneros Group To Launch Locomotion Throughout Latin America. A new 24-hour, all-animation programming series for 23 countries in Latin America and the Caribbean is scheduled to begin service this fall. Locomotion will be broadcast to homes throughout the region initially via DirecTV in Spanish, Portuguese and English. DIRECTV is the first service to offer direct-to-home television entertainment to this market and before year end, 19 new channels will be added to the service. Locomotion will feature programs from Hearst Entertainment's library of animated series such as *The Legend of Prince Valiant*, *Popeye*, *Beetle Bailey*,*Krazy Kat* and the new *Flash Gordon*.

Activision Aquires Best-Selling Japanese Wrestling Title. Los Angeles-based Activion has signed an agreement with Tomy Company to acquire the worldwide rights, excluding Japan, for *Toukon Retsuden*—the wrestling game which, according to Tomy, has shipped some 220,000 units for the Sony PlayStation in Japan. Activision will work with Tomy to adapt the title for the international market.

Wallace And Gromit Meet The Queen. The visit was requested by the palace to Aardman Animations and it appeared that the Queen herself was an admirer of Wallace and his faithful canine companion, Gromit. The Queen was amused by a brief introductory film showing the art of the Oscar winning animator, Nick Park (*Creature Comforts*, *The Wrong Trousers* and *A Close Shave*). Park later said that, "The Queen laughed and chuckled in all the right places. She seemed to thoroughly enjoy herself." She was also given a preview of a scale model of television's Coronation Street, apparently constructed entirely of chocolate, which will be used for a Cadbury commercial. At one stage the Queen took off her glove to hold one of the "chocolate" characters from the Coronation Street Set. She also got some insight on the biggest studio secret of all—the script content for studio's first feature-length film written and co-produced by Park, Peter Lord and Dave Spoxton, which should be ready for worldwide distribution in two-and-a-half years.

New On Video:

***James And The Giant Peach* Due October 15.** Henry Selick's live-action/animated adventure based on Roald Dahl's book will be available in stores in the United States from Walt Disney Home Video with a suggested retail price of $22.99. (See Wendy Jackson's review of the film in the May 1996 issue of Animation World Magazine.)

Central Park Media Makes Anime Titles Available On October 8: Three English-dubbed episodes of the "adults only" sci-fi series, *Urotsukidoji: Inferno Road* by Toshio Maeda, will be released in the US by Central Park Media. Each 45-minute episode is priced at $29.95, with all three available in one 135-minute package under the title of *Inferno Road Brick* is priced at $79.95. At the same time, the company will release *Area 88: The Blue Skies of Betrayal* (an action-adventure story), *Judge* (a horror occult thriller) (both for $14.95 each), *The Heroic Legend of Arislan, Parts 3 & 4* ($19.95), and *My My Mai, Volume 1* (a supernatural mystery with "sex appeal.") ($19.95).

The following items are from AWN's August 21, 1996 email news flash:

Warner Bros. Animation Shuffle. Joe Reilly has been named senior vice president and general manager of the studio's Television Animation Division and is charged with overseeing all financial business and administrative matters. Ken Duer is now vice president of worldwide production for Television Animation which puts him in charge of all domestic and international production units. Maria Womack has been promoted to director, finance, Warner Bros. Television Animation. Liza-Ann Warren takes the newly created slot of director, recruitment for the division, and as such will scout new animation talents, production entities and training opportunities. Warren, who was director, domestic production, will be replaced by Howard Schwartz. Finally, Chuck Ansel has

been appointed director, finance, Warner Bros. Classic Animation.

Mainframe Teams With Imax On Reboot Projects. Mainframe, best known for its computer-animated *Reboot* TV series, will produce two films for Imax' motion simulator rides using characters from the show. The Vancouver-based studio's deal also calls for the development of other projects. Imax, which premiered *Cosmic Voyage*, which contains 15 minutes of computer animation effects, will release another CGI film in October, *L5—First City in Space*, with computer animation provided by Britain's CFI and France's Ex Machina.

Nickelodeon In Nordic Territories. On August 1, 1996, Nickelodeon began transmitting a six-hour block of its programming, including *RugRats* to the five Nordic Territories—Norway, Sweden, Denmark, Iceland and Finland. The kids network has previously licensed deals to broadcasters in Scandinavia and Finland, but has never entered the territory with any real presence. The package is being broadcast initially only in Swedish and English. It comes as a part of a deal between Viacom (Nickelodeon's parent company) and SES (Société europeen des satellites) to provide transmission via the Astra 1B satellite to Germany and the Nordic countries under a multiyear arrangement.

Warner Bros. Begins Virtual Class. Warner Bros. Feature Animation, as part of a nationwide consortium of telecommunication companies and school systems, has been training teachers from around the country as part of a program called the Virtual Training Network. The program will go online in October, whenstudio staffers will demonstrate animation techniques to students via close-circuit TV. Two-way communications will allow students to ask questions and s have their work critiqued by animators. Dave Master, manager of artist development and training for Warner Bros. Feature Animation, is heading the effort.

Nick Park's Close Shave Wins Again! At the recent Palms Springs International Short Film Festival, Academy Award-winning director Nick Park's *A Close Shave* was voted favorite short film by festival audiences. The winners received a solid bronze statue named "The Entertainer", designed by local artist John Kennedy, as well as a $500 cash prize. (Park's film also won a $250 prize for best animated short.) Under the International Student Short Film category, *They Were The First To Ride* directed by Lyndon Barrois, received a certificate and a $250 cash prize for best animated film.

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France Finds Hit In Sandiego. The Gallic TV version of *Where in the World is Carmen Sandiego?* is a big hit with French children audiences. Public web France 3, where the show airs Sunday mornings, has reported a market share of 25% since its launch last April. France 3 is so happy with it that it has commissioned another 30 episodes of *Mais ou se cache Carmen Sandiego?* from French license-holder Marina Productions.

Claster Television Expands "Power Block" With CGI Animation Series *Reboot.* Joining *Beast Wars*, *G.I. Joe Extreme*, and *VOR-Tech* as part of a 5 day a week action-oriented animation block, "Reboot" extends the CGI franchise. "Power Block" will debut this fall on 106 stations covering 85% of the U.S. *ReBoot*, which originally made its premiere in September 1994 as part of ABC's Saturday morning line up, has received several awards for its appeal to kids of all ages; it is produced in Vancouver at Mainframe Entertainment's 3D computer animation studio and is distributed worldwide by Alliance Communications.

***Pillow People* Comes Through In Syndication.** The new kids "FCC-Friendly" series, has been cleared in more than 85% of the country through syndicator Summit Media Group, a division of 4 Kids Entertainment. The series is produced in New York by creator Penny Ekstein Lieberman's production company, Sandbox Entertainment.

Humongous Entertainment Ships Freddie Fish 2. On August 29, 1996 the new hand-animated Junior Adventure for kids age 3-8 will be available on one multi-platform CD-ROM for Windows 95, Windows 3.1 and Macintosh for $39.95. *The Case of The Haunted Schoolhouse*, Freddie Fish and her pal Luther are on the case to unmask the ghost and reclaim the toys in an underwater world full of adventure with 36 new environments to explore. "Sing Along with Freddie Fish and her Friends" an illustrated 24-page book with audio tape will be available free with the purchase of *Freddie Fish 2*.

Animation World Magazine 1996–97 Calendar

October Issue Highlights

It's a Presidential election year here in the States, so we are taking the opportunity to shift our focus in October to Politics and Propaganda around the world. We will feature an interview a candid interview with Dr. Helen Caldicott, the peace and environmental activist, about the influence of children's television (including animation) on children. Jill McGreal will take a look at the politics involved in CARTOON, the European Union organization that is trying to jump start the European animation industry. Also, Fred Patten takes a look back at the first Japanese animated feature, Momotaro, Divine Sailor, made on behalf of the military government.

In addition, award-winning German animator, Raimunde Krumme, who is being honored at the Ottawa Animation Festival, will give us his views on the art of animation, while the Cartoon Network's Linda Simensky gives us her views on "leaving home," i.e., the etiquette involved when moving on to a new job in the animation industry.

Theme Park Animation	*(November)*
Interactive Animation	*(December)*
Animation Festivals	*(January '97)*
International Animation Industry	*(February '97)*
Children & Animation	*(March '97)*